This is the sixth in our occasional series of *Books & Readers in Early Modern Britain* Catalogues which commenced in 1999. It is the first to be issued from our new premises at 48 Bedford Square, a Grade I listed Georgian house in the heart of London’s Bloomsbury and it will be seen that some of the books and manuscripts included have emerged blinking into the daylight after many years in the legendary basement at 50 Berkeley Square.

The series was conceived as an attempt to present books and manuscripts in the context not only of their content and the purpose of their production, by author, editor, printer, scribe, or binder, but also of their reception by the reader, either at the time of production or later. In 1999 this was a relatively new concept but it has now become an academic standard for early printed books and manuscripts that has also been adopted by many collectors – though not yet for Modern First Editions.

On looking back at the first Maggs catalogue I was involved in the preparation of, Catalogue 987, *English Literature 1500-1800*, Part IV, issued in 1978, I discovered that of the 750 items described, there were only seven references to annotations, all unspecific: “a few early marginal notes just shaved”, “contemporary annotations in margins around portrait and title”, “eighteenth-century inscription”, “a few contemporary notes and comments”, and just under fifty notices of signatures, bookplates, library stamps, etc. The collector or librarian reading the catalogue was presumed to know what the Huth, Wilkinson, Heber or Loveday copy was, where the Kirkleatham, Belton or Signet Libraries had been, who John Burns was, or what the Crewe or Rolle bookplate meant. The only book to have a detailed provenance was the truly bibliophilic Richard Farmer - Isaac Reed - William Beckford - Cortlandt Bishop copy of the 1634 edition of Malory’s *Morte Darthur*. What provenance information there was, was of this bibliophilic nature, concentrating on the ownership of later collectors rather than contemporary readership.

But it is the unsung, unidentified, and ordinary reader who is now attracting more attention and this change is exemplified by item 19 in this Catalogue, [A necessary doctrine and erudition for any christen man](#) (1543), the so-called *King’s Book* from King Henry VIII’s role in its composition. It has been annotated in English and Latin by a contemporary reader who must have been a parish priest concerned with how he was to fulfil his duties. When this copy was purchased at auction by Bernard Quaritch in 1983 these annotations were considered amongst the other defects with a pencil note at the end that it was “wormed, heavy annotations, some stains”.

It is the hope of this Catalogue to try to convey an understanding of why it was considered worth producing a book or manuscript at the time, what were the hopes or expectations of those involved in its creation, and how it was received by both contemporary and later readers and owners and thus, why it is worth buying today. So, if in 1978 the Kirkleatham Library was a mystery it will be so no longer (Item 84).

Robert J.D. Harding, F.S.A.

September 2017


35 EVELYN (John). *Epicoene or the Silent Woman* (London, 1640). All bibliographical sources are unrecorded. Manuscript transcript of records then in the library at Burton Constable, near Hull. £14,000

36 FABLES. *The Dialogues of creatures moralysed* (Antwerp, 1530). A very fine copy with a distinguished provenance of the first and only complete early edition of the only English translation of the *Dialogus Creaturarum Moralisatae*, a collection of moral fables. It is one of the most lavishly illustrated English printed books of the age with a woodcut to each of the 122 Dialogues (though with some repeats). This is one of 7 known complete copies. £10,400


38 GAMMA AVENTURERS. Manuscript Minute Book of Committee Meetings of the General Court of the Gamma Adventurers and the Committee for the Inspection of the Books from 22 Jan. 1683/4 to 31 Dec. 1686 & 31 Jan. 1695/6 to 25 June 1700. £2,400


40 GIOVIO (Paolo). DANIHEL (Samuel), translator. *The Worthy trust of Paulus Iovius, containing a Discourse of rare inventions, both Militarie and Amorous called Imprese* (London, 1583). First treatise in English on the art of making impres or emblems. £4,500


42 GUICCIARDINI (Francesco). *The Historie of Guicciardino: Containing the Warses of Italy and other parts, continued for many yeares under sundrie Kings and Princes* (London, 1681). Third Edition in English. Contemporary calf, gilt arms on the covers of Walter Cherryn. £5,500


44 HAWKINS (Edward). *Partheneia sacra. Or the mysterious and delicious Garden of the sacred Parthenes* (Rouen, 1653). Fine copy of one of the most original and lavishly illustrated of early English problem books and certainly the most original by an English Catholic. £9,500

45 HENRY, PRINCE OF WALES. *POSESSINO* (Antonio). Bibliotheca Selecta de variiis studiorum (Cologne, 1667). Third Edition of this great work on education and study bound for Henry Frederick, Prince of Wales with the royal arms and lions rampant on the covers. £24,000

46 HERALDRY. *English Heraldic Manuscript, of the sixteenth and seventeenth centuries, with medieval and later texts including material associable with Yorkshire and other parts, continued for many years under sundrie Kings and Princes* (London, 1681). Third Edition in English. Contemporary calf, gilt arms on the covers of Walter Cherryn. £5,500


48 HOTMAN (Francois). *De rerumbus Gallico* (“Edinburgh”, i.e. Basel, 1573). First Edition of the key source for Christopher Marlowe’s play *The Massacre at Paris*. This copy has been annotated by two contemporary readers with an eye for the theatricality of the story. £4,400

49 HUME (David). *An Enquiry concerning Political Justice* (London, 1748). First Edition of this work which was read by the sceptical contemporary reader. £1,500

50 INQUISITIONS POST MORTEM FOR SOMERSET & DORSET. *Abstracts of Inquisitions post mortem for the Counties of Somerset and Dorset from 20 Henry III to the end of Richard III* (1257-1485) (London, c. 1620-30). Manuscript transcript of records then in the Tower of London. This manuscript was bound for the collector Dr. Richard Rawlinson (1660-1755) and lent by him to Thomas Carew who failed to return it. Subsequently in the Phillips collection. £9,500

51 JAMES VI, KING OF SCOTLAND. *LUCRETIUS CARUS (Titus). De rerum natura, libro VI* (Paris, 1570). Bound circa 1580 with the gilt arms of King James VI on the covers. One of a very few surviving bindings from his library as King of Scotland. £16,000

52 JAMES I, ESTABLISHMENT BOOK. *A Catalogue of the Nubiotics of England, and a Collection of his Masters Courties of Record as of his highnes most honourable household* (London, 1619). Manuscript on paper. Contemporary limp vellum. £3,500

53 JEWISH KALENDAR. [ABENDANA (Isaac)]. An Almanack for the Year of Christ, 1663. Being the First after Bissextile or Leap Year. To which is Added the ancient Roman Calendar. / The Jewish Calendar (Oxford, [1663]). Interleaved and annotated, probably by John Cooper, student at Brasenose College, Oxford. £4,000

54 JONSON (Ben). *The Works*. Second Edition of Vol. 2. (London, 1640). In this unique copy Episcopi or the Silent Woman has been marked-up in ink with early manuscript “theatrical” directions and corrections for performance. SOLD

55 JONSON (Ben). *Vol. 2* of the Works with an unrecorded title-page to Vol. 3, *The Memory of Euphues and Wit* (London, 1640). All bibliographical sources are united in stating that Vol. III was issued without a title-page. £8,000

56 KINNASTON / KINNASTON (Sir Francis). *Theatrical Presenty and Postiret* (London: c. 1560). Contemporary manuscript copy of this unpublished text. From the collections of Fabian Phillips and Thomas Carew. £3,500
LUCRETIUS CARUS
The Accedence of Armory
(London, 1640).


LAMBARDE (Edward), Archaionomia, sive de priscis... "the most gratuitous attack upon Mary Queen of Scots "Queens' Binder A" (probably William Nott). £6,000

T. Lucretius Carus de rerum natura. Interpreted and Made English Verse by J. Evelyn Esq. (London, 1656). First Edition in English. Evelyn’s plan to publish his translation of Books II-VI was abandoned. £1,800


MANCHESTER (Henry Montagu, 1st Earl of). Manchester a monde. Containing Morals, & Immoralities (London, 1613). Third Edition. Contemporary velvet binding with emblematic silver furniture. Uniquely, this family copy from Kimbolton Castle also contains an extra 4-leaf gathering after the title with printed Latin poems addressed to the author by Edward Benlowes. £18,000


MAYERNE/TURQUET (Louis de). GRIMSTONE (Edward), translator. The Generall History of Spaine (London, 1612). First Edition in English. A handsome copy from the Macclesfield library of an important history of Spain continued by the translator to include accounts of the Armada and other events. £8,800


MOORE (Sir Francis), 1559-1621. Ex libris Francisci Maurice Militis sereniitatis ad Legem scripti proprii Manuscript collection of Laws Cases dating from 1553 to 1603 (London: circa 1635-30). £3,400

MORE (Cromacca). D. O. M. S. The Life and Death of Sir Thomas Moore Lord High Chancellor of England (Doon, 1671). First Edition. £3,800


MORLEY (George, Bishop of Worcester). Manuscript of three tracts (the first apparently unpublished, the others published in 1683) on Holy Communion and Transubstantiation presented by the author to the Duke of Ormond (London: March 1661 - April 1662). £5,000

NAPIER (Archibald, 1st Lord Napier of Merchistoun). A True Relation of the injust Persute against the Lord Napier, written by himself (Edinburgh: c. 1657-59). The only known contemporary manuscript of Lord Napier’s memoir / apologia, with a family provenance, said by the history Mark Napier in 1838 to be autograph. The copy-text for the first edition of 1793 privately printed in 100 copies for the 8th Lord Napier. £13,000


NEVILLE (Henry). Plato Redivivus or a dialogue concerning government (London, 1763). "Fourth Edition" (i.e. a reissue of the third edition of 1745). One of 24 copies specially bound by John Matthewson for Thomas Holls (1710-74), the republican political propagandist, "for his own use and to scatter among his friends (as he expressed it) at home and abroad". £4,500

NEWMAN (Samuel). A Large and complete Concordance to the Bible in English, according to the last Translation (London, 1643). First Edition. Bound in Paris for John Evelyn. Building on Clement Common’s Complete Concordance to the Bible (1651) this is a work, not only of monumental scholarship but also of monumental aspidius. Though Samuel Newman (1602-61), a Minister in Massachusetts, commenced this project in England it is the largest compilation to be completed in New England in the first half of the 17th Century. £7,000


PEACHAM (Henry). Minerva Britannia or a garden of heresial Devices, furnished, and adorned with Emblemes and Impressi of sundry natures (London, 1621). First Edition, 100 Woodcut Emblems. Minerva Britannia is the most original in concept of the early English Emblem Books. £18,000


VI
87 PSALTER. A Tudor Miniature Manuscript on vellum containing selected Psalms from Miles Coverdale’s translation A Paraphrase, upon all the psalms of David, made by Johannes Campfesius (1535 & 1539) & Bible Verses from The Foureayne or well of life (1534; reprinted 1548). Miniature manuscripts from 16th-century England are extremely rare. This seems to be a unique manuscript survival of a version of a text which itself is known in only two other contemporary printed copies. Both its miniature size and the fact that it is in the vernacular suggests that it was created for a female audience. (London: 1535-40). SOLD

88 [RALEGH (Sir Walter)] VIGNIER (Nicolas, the younger). Théatre de L’Antechrist [Saumur], circa 1760). The original manuscript copy of the speeches by Oliver St John, Sir Edward Littleton, Robert Holborne & Sir John Barke. £2,500

90 [ROSS (Henry)], 1642-87, courtier and diplomat. The Theatre de L’Antechrist [Saumur], 1610). First Edition. Contemporary limp vellum, the covers titled in the centre with the armorial crest of Sir Walter Ralegh (1554-1618). A French Protestant text suppressed by the King of France. One of only two known printed books certainly from the library of the courtier, explorer and author Sir Walter Ralegh in the Tower of London and one of only four known volumes stamped with his personal armorial crest. £48,000

92 TASSO (Torquato), KYD (Thomas), translator. The Hausthilders Philosoph. Wherein is perfectly and profittably described, the true Occanomie and forme of Housekeeping. … Whereunto is annexed a darie booke for all good huswives [by Bartholomew Dowe] (London, 1588). First Edition of Kyd’s translation of Tasso, Second Expanded Issue with the First Edition of Part 2 by Dow. Modern calf. £12,000


94 SOROCOLD (Thomas). Supplications of Saints: A Book of Prayers and Prays in Four Parts. … The 40 Edition Corrected and Enlarged (London, 1679). Fine copy in contemporary black morocco, with a “drawer-handle” design. One of the most popular of all devotional aids which are known in only one or two copies. £1,500


98 STAPLETON (Thomas). Tes Thoms (Douai, 1588). First Edition of these lives of St Thomas the Apostle, St Thomas a Becket and Sir Thomas More. 18th-century morocco for Sir Mark Masterman Sykes. Subsequently owned by William Beckford. With early manuscript notes in the life of More. £1,800


100 TREATIES OF PEACE BETWEEN FRANCE, THE HOLY ROMAN EMPIRE, SPAIN & ENGLAND. Mid-16th-Century manuscript copies of the terms of four International Peace Treaties relating, in particular, to the 1529 Treaty of Cambrai; written for Jehan or Jean Barrat (1496-1576), Councillor & Master of Finance in the Chambre des Comptes (Exchequer) at Lille. (Lille or Brussels), 1562). £8,500


103 WALKER (Anthony). Eureka, Eureka. The Virtuous Woman found (London, 1678). Handsome copy in contemporary morocco of the funeral sermons for Mary Rich, Dowager Countess of Warwick. The Countess’s own writings are published in the appendix. £3,500

105 [WETENHALL (Edward, later Bishop of Kilmore & Ardagh)]. Enter into thy Closet. or, a Method and Order for private Devotion (London, 1679). Fifth Edition. Fine copy in contemporary red morocco, covers with an elaborate gilt design. £3,500
Manuscript on Parchment, perhaps sheepskin, I+172+ii leaves c.265×170mm, foliated i, 1–173 (fols.1–55 foliated in old ink); collation: 1–512 (fols.1–60) | 64 (fols.61–64) | 7–1212 (fols.65–136), [one or more leaves missing] | 13–1512 (fols.137–172), [one or more leaves missing at the end] | 162 (original flyleaf and pastedown); with catchwords throughout except at the ends of codicological units; ruled in plummet and written with 32 lines per page in an elegant anglicana script in brown ink; spaces for large decorated initials.

Contemporary binding: sewn on four wide slit straps and laced and pegged into thick oak boards with rounded edges flush with the edges of the leaves, covered with off-white skin (partly defective), flat spine, traces of two woven strap-and-pin clasps (securing from the top to the bottom cover, as usual in England), the original front pastedown lifted so now forming a flyleaf (fol.i).

Text

[Art. 1 occupies quires 1–5]
1. (fols.1r–59v) Registrum Brevium: first heading: “Incipit Registrum”; marginal title: “Breve de recto”; main text: “Edwardus [I] dei gratia Rex Anglie, Dominus Hibernie, et Dux Aquitannye maiori et vicecomitibus London’ salutem. Precipimus vobis quod sine dilatione plenum rectum teneatis tali de uno mesuagio cum pertinenciis in London’ … Hec est differencia inter breve de recto in London’ et brevia de recto in aliis civitatibus … apud Westmonasterium quinto die junii Anno regni nostri vicesimo [i.e. Easter Saturday, 1292] …”; the last writ by the main scribe (before an early 5-line addition) “De Prohibitio Advocationibus Ecclesiorum” concerns “ysabelle de mortuo mari” (Isabelle de Mortimer, d. ?1292, daughter of Roger de Mortimer, of Wigmore, married 1stly John Fitzalan, feudal lord of Clun and Oswestry and Earl of Arundel, d. 1275/6) and the “manerio Albi monasterii” (Album Monasterium = Oswestry in Shropshire); fol.60r–v ruled, otherwise blank.

[Art. 2 occupies quire 6 (on a slightly smaller sheet)]

[Arts. 3–44 occupy quires 7–12]
3. (fols.65r–v), Charter of submission of King John given at Dover on 15 May 1213 in which he surrendered the kingdoms of England and Ireland to Pandulf, the envoy of Pope Innocent III and promised to pay an annual tribute of 1000 marks; with heading “Aurea Bulla” and signed “Teste meipso ad domum militum templi iuxta doveriam”. As a later annotator has noted the list of witnesses at the end has not been included. The heading “Aurea Bulla” (Golden Bull) refers to the confirmation ceremony held in London on 3 October 1213. Not included in the list of contents.

WITH AN IMPORTANT TEXT OF THE MAGNA CARTA PRESERVING AN ARTICLE FOUND ONLY IN COPIES OF THE ORIGINAL CHARTER OF 1215

1 Registrum Brevium (Register of Weits), Statutes, including Magna Carta (as re-confirmed by Edward I in 1300), the Charter of Forests (1213), the Summa magna of Ralph de Hengham, Bracton, etc., in Latin and French.

England, probably London; 14th century, first quarter (soon after 1316)

£175,000
Among the most popular secular books in medieval England was the "Statuta Angliae", a private compilation of statutes, common-law tracts and treaties, and contemporary documents in Latin and Anglo-Norman (or law) French. From the 1290s to early 1500s tracts and treatises, and contemporary documents in Latin and Anglo-Norman (or law) French. From the 1290s to early 1500s the "Statuta Angliae" was distributed to the counties and cathedrals of England under the king's great seal" (Nicholas Vincent, http://magnacarta.cmp.uea.ac.uk/). The Statutes open on f. 65r with the text of King John Charter of submission of 15 May 1213 surrendering the kingdoms of England and Ireland to Pope Innocent III, an act which lifted the 1213 Charter in full in English (1576 edition, p. 257, as "the letter obligatory that K. Iohn made to the Pope") but only mentions the 1215 Magna Carta for the fact that when he heard of it Pope Innocent III "rent and destroyed" it (1576 edition, p. 257). The 1215 Charter gets the briefest of mentions (156 edition, p. 273) and the 1297/1300 Charters are not mentioned at all. It was not until the early 17th Century and the work of Sir Edward Coke that the Magna Carta fully achieved its modern pre-eminence.

The text of the 1215 Charter is most common in early manuscripts and does not usually accompany collections of statutes. The British Library online manuscript catalogue only specifies its presence in Lansdowne MS 467/9, a volume of Statutes, similar to the present, dating to the first half of the 14th century.

The text of the Magna Carta found here is the final reissue of the 1225 confirmation of Henry III as re-confirmed by Edward I in 1300 and with the additional articles of 1297 and 1300. The previous confirmation of Magna Carta, 1297, had been issued by King Edward's councillors under his seal of absence as he was in Flanders and there was a fear that he might declare it invalid. This 1300 reconfirmation was the last time the Magna Carta was distributed to the counties and cathedrals of England under the king’s great seal” (Nicholas Vincent, Magna Carta: a very short introduction, p. 88).

http://magnacarta.cmp.uea.ac.uk/
usually being dated 1316. However the links to Shropshire and the Mortimer / Fitzalan family (Art. 1) and in the 14th Century, to Hereford and the Delamare family (Art. 49) circa 1500, together with a probable 18th-century ownership with strong Worcestershire connections (see Pakynton below) all point to a particular connection lasting over 200 years with those English counties bordering Wales and the Welsh Marches. The Mortimer and Delamare families are directly linked through Sir Peter De la Mare (6 f. 1565-79), M.P. For Hereford in the “Good Parliament” (1729) at which he was appointed the first named Speaker of the House of Commons (as he was again in Richard II’s first parliament of October 1377), and whose illustrious career was closely linked to Edmund (III) Mortimer, 3rd Earl of March & 1st Earl of Ulster (1315-80) to whom he had been “steward and retainer” (ODNB).

2. Inscribed with various 15th and 16th-century notes, including: “Iste liber [fol. 67v] / […] Pakynton” (fol.73v; largely erased [see 3 below]). Probably: Sir John Pakynton / Pakington (1478-1555), judge and M.P. on whom see the History of Parliament entry by A.D.K. Hawkyard and the ODNB entry by John Baker and Baker’s The Men of Grange 1490-1550 (2012). “Iste liber constat John Pakynton” with a flourished “T” to “Iste” (rear pastedown; a rough penwork coat-of-arms (two bendlets within a bordure bezantee & 2nd quarter) and initials “J K” either side of a symbol (perhaps a rebus intended as a flower or a knot?) (fol.1r). Pakynton held senior offices in the Inner Temple, was Clerk of the Common Pleas from 1508 to his death, was appointed solicitor to the Mercers’ Company in 1512, was a Justice of the Peace for Gloucestershire in 1513 and M.P. for the Boroughs of “Aurca Bullat” “in 1514 he received a very remarkable patent allowing him to wear a hat in the king’s presence and in the presence of his successors (and on all other occasions), and exempting him from being made a knight, a baron or an esquire, or a seargent-at-law” (ODNB) and waved his exemptions in 1523 when he was appointed a seargent-at-law and in 1544 when he was knighted; in 1514 he was made a member of the Council of the Marches in Wales; he acquired the manors of Westwood, Chaddesley, Sapy and Hampton Lovett in Worcestershire, most formerly belonging to Westwood Monastery. At Hampton Lovett he built “a very goodly new house of brick” (Thomas Leeland) that was destroyed in the Civil War and was buried in the parish church there. British Library MS Add. 3319 is a large 4to register of title-deeds of various manors and lands purchased by him. His descendants, the Pakynton baronets (from 1624), and Barons Bamfylde (from 1871) lived at Westwood House near Droitwich, a late Elizabethan banqueting house that was greatly expanded after the Restoration. The death of Mr. Fortescue [British Library MS Lansdowne 93/v] and may have been a clerk of Assignments in 1608. Unidentified 16th (and 17th?)-century English antiquarian readers: marginal annotations by more than one hand, in Latin with some English; above the 25 May 1321 Charter of King John, for example, next to the original heading “Aurea Bulla”, is added “alias Stupida, alias a Bubble” ; many of them (particularly in the Magna Carta) noting that the text differs from printed editions, e.g. “in impressio adhuc haec verba. . . .” “haec verba, scilicet: sacarini nostri, omittitur in libris impressis” “omnia est habere sententia in libris impressi” [the last referring to the two-line insertion from the 1215 Magna Carta at the foot of fl.67r, etc.

4. A 17th-century reader has made occasional pencil notes (some identifying dates) in the text.

5. Inscribed in pencil at the front by James Stevens Cox, F.S.A. (1910-94), bookseller and collector, of Bristol, Ilchester in Somerset, Beaminster in Dorset (from 1953) and, later, Guernsey, including his cost-code “WCZ/-/-”, “24 C”, “D3”, “25 St Mary at Bowe” (referring to the text on fol.120 v, where the English Nunnerie at Stratford-le-Bowe is mentioned – of interest to him as Chaucer’s Prioress learnt her French there). Thence by descent.

ALIQUIS LIBER HOMO INTESTATUS DECESSET, CATALLA SUA PER MANUS PROPINGIQUITORUM PARENTUM ET AMICORUM SUORUM, PER VISIONE ECCLESII DISTRIBUTUANTUR, SALVI UNICAQUE DEBITIS QUE DEFUNCTUS EI DEBEBAT / IF ANY FREE MAN DIES INTESTATE, HIS CHATTELS ARE TO BE DISTRIBUTED BY THE HEIRS OF HIS NEAREST RELATIONS AND FRIENDS, UNDER THE SUPERVISION OF THE CHURCH, TO EACH PERSON THE DEBT WHICH THE DECEASED OWED HIM. WE ARE GRATIFY TO PROFESSOR DAVID CARPENTER, OF THE MAGNA CARTA PROJECT, FOR IDENTIFYING THIS. HE NOTED THAT THIS IMPLIES THAT THE TEXT WAS BEING COLLATED DIRECTLY WITH A COPY OF THE 1215 CHARTER AT A VERY EARLY DATE, A PHENOMENON PREVIOUSLY UNKNOWN TO AMOUNT.

Magna Carta in David Carpenter’s new Charter of Forests are the most heavily annotated part of the volume, with some interlinear corrections and a two-line addition to the text of the Magna Carta at the foot of fl.67r that are very early if not strictly contemporary. This two-line addition to the Magna Carta is of great significance and is also most unusual if not unique as it is a text from the original 1215 Charter that never reappeared. It was excluded from the November 1216 Charter that was issued immediately after the coronation of the nine-year old King Henry III, soon after King John’s death. It was also excluded from the 1225 text from the original 1215 Charter that never reappeared. It is most heavily annotated part of the volume, at the foot of f.67r that are very early if not strictly contemporary. It was also excluded from the 1225 and later confirmations and from the early printed editions, as a 16th or 17th century owner noted (see Provenance 3). The text is Article 28 in David Carpenter’s new Penguin Classic edition. – Si
MAGGS

THE SECOND KNOWN MANUSCRIPT OF AN IMPORTANT ENGLISH MEDIEVAL MEDICAL TEXT WITH AN APPEARENTLY UNIQUE TRETYS OF THE MYNDE – A NEW DISCOVERY

2 [BRADMORE (John), d.1412]. Middle English translation of his medical treatise known as the Philomena. [England, doubtless London, c.1530–35].

Manuscript on paper. See below for details.

KING I prithee, Harry, withdraw thyself; thou bleed’st too much.
Lord John of Lancaster, go you with him. …

WESTMORLAND Come, my lord, I’ll lead you to your tent.

PRINCE Lead me, my lord? I do not need your help; And God forbid a shallow scratch should drive The Prince of Wales from such a field as this, Where stained nobility lies trodden on, And rebels’ arms triumph in massacres!

William Shakespeare, 1 Henry IV, Act V, Scene 4.

We are pleased to be able to offer a second, previously unidentified, manuscript of the 1446 Middle English version of the Philomena of John Bradmore, a surgical-medical treatise by one of the most English famous surgeons of the early 15th Century. The only other example is in the British Library MS Harley 1736 and it is largely unpublished. It includes the famous account of how he saved the life of the young Prince of Wales (Prince Hal, the future King Henry V), after the Battle of Shrewsbury in 1403.

It was owned and perhaps written by an early Tudor Barber-Surgeon Charles Whyte (d. 1545) and is presumably one of the two manuscript volumes described in his Will, the other being in the British Library (MS Sloane 791). The manuscript also includes an apparently unique late Middle English “Tretys of mynde” that may be the earliest English work on the subject of the mind and memory.

The “shallow scratch” that the 16-year old Henry, Prince of Wales (Prince Hal, the future King Henry V) received on 21 July 1403 while defeating the rebellious Sir Henry “Hotspur” Percy at the Battle of Shrewsbury almost proved fatal. He was struck by an arrow in the face, to the left of his nose. The shaft of the arrow was pulled-out leaving the metal tip or bodkin buried six-inches deep in his skull, narrowly missing his brain and spinal cord. That his life was saved was due to one of the most remarkably inventive and famous examples of battlefield surgery in English medieval history: The victorious but grievously wounded prince was taken some 65 miles from Shrewsbury to Kenilworth Castle where “diverse and wyse lechis sayand that they wolde draw owt the arrow hed with drynkys and odyr curis but thei no might”.

It was now that John Bradmore, a surgeon attached to the royal household, arrived at Kenilworth. He designed a narrow metal instrument with a central screw that could be gently inserted into the wound which first had to be gradually reopened with narrow slivers of wood known as tents. Once it made contact with the bodkin the screw could be turned causing the instrument to expand and grip the inside of the bodkin and extract it – then the tents had to be gradually removed allowing the wound to heal from inside. The last part of the process alone took 20 days to accomplish. It is no surprise that after surviving this Henry who as Prince of Wales, as the Brut Chronicle reported, “fell and inclined greatly to riot, and drew to wild company” before he became King should have undergone a radical character change, such that Shakespeare imagined him throwing off his old friend Falstaff and his former debauched ways.

John Bradmore (d. 1412) was a surgeon, resident in London from at least 1377. In 1390 he was one of four surgeons appointed by the Mayor as overseers of surgery in the City of London. He was associated with the royal household from at least 1399 throughout the reign of the Lancastrian King Henry IV. After 1403 he received a pension of 20 marks from the Prince of Wales. In 1408 he was appointed Searcher of the Port of London with payment of £10 a year. In 1409-10 he was Master of the Fraternity of the Holy Trinity in the parish of St Botolph without Aldersgate, having been a founder-member from 1377. He died on 27 January 1412 and was buried in St Botolph’s church.

Sometime before his death John Bradmore composed a surgical-medical treatise in Latin called Philomena [Nightingale]. The text is divided into seven parts: anatomy, apostumes (abscesses), wounds & ulcers, fractures & dislocations, other diseases treatable by surgery, antidotary (recipes for medicines), and a resumé of the whole. It contains a full account of his treatment of the prince including a small illustration of his special instrument.

The prince’s wound was mentioned by all the early chroni- clers, e.g. Raphael Holinshed: “The prince that daie holpe his

£250,000

FIG. 3; see page 12

MAGGS
father like a lustie young gentleman: for although he was hurt in the face with an arrow, so that diverse noble men that were about him, would have conveyed him forth of the field, yet he would not suffer them so to do, "..." (The Third Volume of Chronicles, 1376 edn, p. 243). Bradmore's account, however, is the only one previously unidentified, manuscript of the 1446 Middle English translation opens with a charming alternative recipes for those less able to pay, and clearly accepts the translator plainly does not feel the reverence for the text which he might for an ancient authority, and indeed he alters the text very freely, even in the case of Bradmore's accounts of his own treatment of patients. As he is dealing with a near-contemporary text, he is not altering it simply because its methods are outdated. The translator appears, like Bradmore himself, to wish his text to be of practical use, but perhaps for those less well-educated than the intended readers of Bradmore's Latin text. He is still intending the text for other surgeons rather than lay people, but cuts out much theory and reduces the length of the text considerably, offers alternative recipes for those less able to pay, and clearly accepts that his text may pass out of the hand of surgeons to 'men of the commonalty' who will be their own leche (Harley 1736, fol.144r). He shows an interest in treating the poor, the very poor, and the very old, providing alternative methods and recipes for these when it is necessary. Though the identity of the translator remains elusive, the text he produced 'sympyll after my sympull wytt' (Harley 1736, fol.147r) bears witness of his concerns and interests as much as it does of Bradmore's." (Lang, pp.152-3).

As James J. R. Kirkpatrick & Ian Leslie Naylor commented on the Middle English translation of Philomena: "As one of the earliest texts on surgery written in English this book, which is comprehensive in its scope and rich in detail, is of historical importance and it is curious therefore that it has lapsed into obscurity." - "The qualities and conduct of an English surgeon in 1446: as described in a manuscript attributed to Thomas Mursteke", in Annals of the Royal College of Surgeons of England, Vol. 79/3 (June 1997), pp. 225-8.

The Middle English translation opens with a charming analogy (missing from the Latin original and from the present manuscript) based on Matthew 13.24-30 in which it is noted that just as wheat and darnel [a weed] are impossible to distinguish before they are ripe so nowadays in surgery the darnell of emol [error] with the whete of surgery grows to amorder amoung ful sympyll letteryd men". Therefore, so "that the darrell of surgery may be done away ye ys neidfull that the eys of the whete of whetow may be mad opny be the knowledge of the pynecyplines of the craft of surgery which to the worshippe of all might godde and his glorios moody sant Mary and all halowes &c to the prophete of cristyn pepul. and manly of studyars of [or] practyzars in surgery I have compryd & made this boke In the yer of owr lord 1446 in the Wyche I have set the pynecyplines with the secundarys as the kalendyr maketh mention Capitolium of common thoygnes that ar necessary to a surgen & what ys a surgyne and how he owyth to govern hym in all tyme curis ..." [transcript from Harley 1736 by R. Theodore Beck, pp. 107-8].

Although the introduction clearly states that the translation was composed in 1446 it is possible that British Library MS Harley 1736 was also copied in the early 16th Century – Juhani Norri cites it as a source for the Dictionary of Medical Vocabulary in English, 239-251 (2006) and dates the manuscript to 1500-25. It is on paper with a hand and star watermark found from the mid-15th Century until well into the 16th and similar to one of the two watermarks found in the present manuscript (see below, Paper). surgical-medical texts remain the least researched area of Middle English studies – As Linda E. Voigts commented in her survey of scientific and medical books produced in England from 1375 to 1500, "...it is clear, I trust, that medical and scientific handwritten books – particularly those containing vernacular texts – warrant more scholarly heed than has been paid to them in the past, if we are to understand the intellectual milieu of the period 1375-1500." (p. 254) – "Medical and Scientific Books", in Jeremy Griffiths & Derek Pearsall, eds, Book Production and Publishing in Britain 1250-1500 (1998), pp. 245-402.

Now, following Sheila Lang's pioneering research, it will be possible to study and compare fol.146r/h of the Middle English version of John Bradmore's Philomena for the first time. Unfortunately the present manuscript is imperfet at the first. It lacks the whole of Book I (Anatony, Chapters 1-5) and the opening of Book II (Surgery, Chapters 1-3 & half of Chapter 4).

It opens two leaves into Book II, Chapter 4 (“of bresynge of the hed with hurtynge of the panos and of drawynge owt of an arrow bede ther from”) on fol.347f (in the modern pencil foliation – fol.321-2, perhaps fragmentary have disappeared – but before 1527 when the leaf count was 320-321 below) with the words: "Then it is best furst to doe shave away the here from the broyd place, and if the bresore be but little then ley thereto a styrzy planter of the white of a rayne and powder of balomansiuq to gyther and let it be styll ther to ...". This chapter appears on fol.342r-48 in Harley 1736. [FIG 11]

It is the next Chapter (“of woundes in the eris and in the face and of the lyen & ye nose & to swage ale of the lyn by dust or here”) which contains the account (beginning on fol.335) of Prince Henry's treatment as well as a small drawing of Bradmore's special instrument:

"And it is understood that in the pane of olpe lord Mi CCCC & xlvj In the Wyche I have set the pryncypalles with the whete of trewth growys to gedyr amonge full round and heleyd and by the mydyln char the ther extyle a stylle..."
Middle English on Phlebotomy or Bloodletting not found in any other manuscript, titled “Here is the craft and science of in Bradmore’s original Latin text or in the Middle English Rosis for peradventure if that was not, it might cause deth to with mundificatiff oynement wt iij partes of popullyon and wt unguentum fuscum cirurgicum and understond for a general [Harley 1736 has ‘vii dayes’] and afterward the place was helid the iiiith part of hony so contynuyng the space of a sevyntnyght or a darte hed stike fast, that it is nedefull before the drawing rule that is full profitable that where so ever an arrowe hed it is followed by a 5-page treatise (approx. 750 words) in [FIG. 2 & 3] A modern translation of Book I, Chapter 1 (just a few hundred of an estimated 80,000 words in total) of the Middle English version with a commentary was published by Kirkpatrick & Naylor in their essay “The qualities and conduct of an English surgeon in 1446”. They reported that Beck still maintained his original attribution of the translation to Moorside as the only credible candidate. They promised a translation of the entire text but it has not appeared. Aside from these extracts by Beck and by Lang and the translation of the first few paragraphs by Kirkpatrick & Naylor the bulk ofPhilomena remains unpublished. Beck’s transcription is good, though comparison with the original shows it is not absolutely accurate. Comparison with his extracts and the passages transcribed by Lang as well as the original show that Harley 1736 and the present manuscript, although almost identical on a sentence-for-sentence basis, differ greatly in spelling and more than occasionally in wording. It might be considered that the present manuscript is slightly modernised in spelling and where there is a difference in wording it has generally been improved and made clearer. We have not made a detailed comparison but the differences that we have noted are nearly all minor and, generally, the contractions have been expanded and the spelling, where different, is usually slightly modernised (in particular the older spelling, “ich” becomes “i” as in the Battle of “Schrenswybery / shrewbery” and “drewsich / drenshein” for Devonshire) in the present manuscript. Three good examples are among the passages selected by Lang for comparison with Bradmore’s original Latin text. The first passage is on the treatment of scrofula in the breasts and refers to Bradmore as the author ofPhilomena. The present manuscript reads: “... Of master John Bradmore tyllelye in his boke of surgery cald Philomena, of a woman that hade scrophules in her tett, the suche was lyke to have bin ded ther of and at the Instance of great prayers of gude fryndes he mede it wel and bired and helped bir on this wise he layd to h in a plaister of guda dei maiwr every other day remeving the plaister the whiche plaister is made in this wise he layd to by a plaister of guda dei maiwr every day remeves the plaister the plaister the plaister that was mad in this wise. Take betony pympernell verueyne … and seth thes to yt plaister wyse the wyche may be knowen by droppynge ther off in watter when yt ys hardysche and not fatty nor clevynge to the fyngars this plaister may well be calld guda dei maiwr for after the preferit and correcit therof it was rather found by the grace of god then by manyes wyt, for it hath the varty to dissolve and to consume hardenes of scrophules and in corrupt senses in frey great awyres fleshe and after to consownde and bole them.”
The third passage is on the death of a man bitten on the thumb by a ‘wodeman’ (madman). The present manuscript reads:

“Among all bytynges the bytynge of a man is the worst and the most perlyous pryncypally if yt be a wode mane and namly for拜师学 to drynke of the said syrop & gyve hym in qua[ntity] therof as he ys in age and plastyr hym as is said abouffe. And if he be of an erbe cald scrophularia … And yff yt be anodyr child than do the noryse use of this syrup fyrste and laste viij sponfull at fastynge for but yfe the grace of gode be he that ys betyne schall serve for hede ache and migraine but none are for the toothache and migraine. However the present manuscript contains the two final chapters on Ulcers: Chapter 10 “Of Ulcers in the midst of the forehead is good for the headache and migraine but none are for the toothache and migraine.”

Lang noted that Bradmore’s original Latin text does not mention that the case occurred in Exeter in Devonshire and actually implies it was in London as the “onnes magistri et optimi curagii Ciistatis londonii” [all the masters and the best surgeons of the City of London] were unable to cure the man. She also suggests that her reading of Harley 1736 as “the beste leche of all the conte and I my selfe symppull” might be referring to Bradmore as the ‘beste leche’ and the translator might thus be referring to himself as ‘sympull’ (sympotic). However the present manuscript has ‘leches’ in the plural (as does the Latin) and omits ‘beste’ so it cannot refer to Bradmore alone. It also omits the word ‘symppull’ after “I my selfe” removing any suggestion that he may have been Bradmore’s apprentice but was rather one of the several physicians of the ‘conter’ (as the present manuscript reads: “Among all bytynges the bytynge of a man is the worst and the perlyous pryncypally if yt be of a woodman[n] and namly fastynge…” for but yfe the grace of gode be he that is bytynge shall dye, for as I sayde and knowe in my tymbe in a trune calld exuvet in the midst of the forehead is good for the headache and migraine but none are for the toothache and migraine.”

Lang’s transcript (p. 140-1) of this passage in Harley 1736 (fol. 270-276) reads:

“Among all bytynges the bytynge of a man is the worst and the most perlyous pryncypally if yt be a wode mane and namly fastynge for but yfe the grace of gode be he that is bytynge shall dye, for as I sayde and knowe in my tymbe in a trune calld exuvet in the midst of the forehead is good for the headache and migraine but none are for the toothache and migraine.”

Lang’s transcript (p. 141-2) of this passage in Harley 1736 (fol. 270-276) reads:

“… & if it happen a sukkynge chylde to have scrophulus than do he that is bytynge shall dye, fastynge for but yfe the grace of gode be he that is bytynge shall dye, for as I sayde and knowe in my tymbe in a trune calld exuvet in the midst of the forehead is good for the headache and migraine but none are for the toothache and migraine.”

Lang’s transcript (p. 142-3) of this passage in Harley 1736 (fol. 270-276) reads:

“Among all bytynges the bytynge of a man is the worst and the most perlyous prnci[pally] if yt be a wode mane and namely fastynge for but yfe the grace of gode be he that is bytynge shall dye, for as I sayde and knowe in my tymbe in a trune calld exuvet in the midst of the forehead is good for the headache and migraine but none are for the toothache and migraine.”

Lang’s transcript (p. 143-4) of this passage in Harley 1736 (fol. 270-276) reads:

“Among all bytynges the bytynge of a man is the worst and the most perlyous prnci[pally] if yt be a wode mane and namely fastynge for but yfe the grace of gode be he that is bytynge shall dye, for as I sayde and knowe in my tymbe in a trune calld exuvet in the midst of the forehead is good for the headache and migraine but none are for the toothache and migraine.”
2. (fol. 234r–239r) An unidentified (apparently unique), late Middle English treatise on the mind and memory, in three chapters (approx. 2000 words). “Thys treaty is compiled by cause of good dispousycyon thereof is prophetable & nedefull & specially to thys desyer of conyng & ye kapers thereof, to the wch is nedefall to knowe first what is mynd & the p[ro]pretys thereof, & ye second to [know (deleted)] cause mynd to Remember yt was forgotten wythe ye syrconstans, & ye thryed cause is yt ye noyans maye be holpyn & so thys treaty is deyred in iij p[ar]tys”. [FIG. 8]

The first chapter, “What is mynde”, discusses comprehension (“by seyng, heryng, tastyng, smellynge, & towchyng”) in the front part of the brain, imagining in the mid part of the brain, and “in the hyndermost parte of the brayne” estimating and remembering. “It is to understond yt memorie is a p[ro]ven vertew of the felyng sowell sett in the bodily Instrumen[t] of the last part of the brayne wtholdyng spyers yt ar Imagenyd afore, & I saye yt memory is a vertew for it is one of the felyng sencytyfe vertues of understondynge be the wch may be knowen thynges that ar abdul to be felt be reason, & ye sencytyff vertew is deyred in iij p[ar]tys that is to saye in to memoratyffe vertues & in to appre-hensyffe virtues …”

The second chapter, “Of remembering of yt yt was forgotten, with ye syrconstans”, discusses how forgotten things can be remembered by remembered context, with examples (“insample I bethynke me yt I met wt a p[er]son in suche a place but I bethynke me not of ye tyme than I [-]slake my wyttes how I may come to knowledge of the tyme, as yf he ware a scoller goyng to scolle or commyng ther froo of ye wch followes mynd & yt on suche a tyme happenyd the fore sayde thynge, the second helpe is yf I dowt what daye I yede [went] owt of my howsse & than count how many dayes after & so may I knowe what day I met wt ye p[er]son, also insample I thynke on a verse in the sawter but I cannot thynke in what psalme the verse in is then I begyn to serche all the salmes of the sawter tylle that I cum to that salme that the verse is in, & so of suche other thyngs”).

The third chapter, “Of tokyns, causys, & noyans of seruptyng of the brayne & mynde wythe the cure”, includes the Aristotelian image (derived from De memoria et reminiscentia) of the impression of a seal in water, “as by ensample of water yf a seale be put therin it lightly ressayves the print therof but a non after ye seale is removyd awaye ye print is lost therof”. It then provides a number of recipes and treatments for those suffering from memory loss: “… also doo the pacyent use ofte to smell must & charge ye pacyent to absteyne from raw frute & especially from cherys & strawberys, also charge ye pacyent to fede hym not to myche at supper, nor to sing late, nor sleepe not to myche, after meate sleepe but a lyttell, & do the pacyent use to walke a lyttell afore meate & charge hym to absteyne from anger & wrathe & hurynes, & in ye witer tymere to kepe hym warme & ye he walke not in no wyne in no my of trubly eyre, nor in tymere of witer to dwell in low places …”. The text ends: “… & many other Remedys ther be wch might be set in wytryng but I hold thisis to be suffycyent yt they be considyrerd dyscyrly & glyuen to the pacyent in dew quanitty. & thus ends the treaty of memory. In nomine xpi explicit liber iste.” [FIG. 9]

We are grateful to Dr A. S. G. Edwards for confirming that this text appears to be unique and may, indeed, be the earliest original English treatise on memory. Nothing like it appears in the online Voigts-Kurtz Search Program. Frances A. Yates surveyed the very small group of early 16th-century English printed writings on the subject: “In the earlier years of the sixteenth-century there had been a growing lay interest in the art, as elsewhere. In Stephen Hawes’s Pastime of Pleasure (1509), Dame Rhetoric describes the places and images [in 40 lines of verse], perhaps the first account of the art of memory in English. The 1527 edition of Caxton’s Mirrour of the World contains a discussion of Memory Artyfyciall. The continental memory treatises spread to England, and an English translation (1548 [STC 24112, c. 1545]) of the Phoenix of Peter of Ravenna was published.” (The Art of Memory, 2008 edn, p. 255). Medieval and Renaissance writers on memory were usually
forc Burning or scalding” (fol.166r in Harley 1736), ending the art of improving memory and treated it from a scholastic perspective. The present treatise, however, treats it from a purely imperfectly at “To make a lye to increase heart. Take a pottell of clyme that is made of the ashes ||” (fols.239v–241v).

There are also occasional contemporary added recipes in margins or spaces previously left blank, e.g. “To make Colman” (fol.143v in Harley 1736). There are 44 recipes. Given that at least another two leaves are probably missing this may well have equated to the missing Antidotary.

“Grene trette” (fol.153r in Harley 1736) and “To make Seare cloth” (fol.147r in Harley 1736, “serge cloth”). There are also occasional contemporary added recipes in margins or spaces previously left blank, e.g. “Aches swaged bothe hand” (“… make a long Iren of a handfull & make it crossyd the wch is a postume lyke to a knot sprongen in ye wrest of the bllynd felde & make ii stronge men to holde hym …” [diagram] the whiche Instrument was mad in manner of tongs …”). [FIG. 11]

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Collation, the physical composition of the volume is complicated and irregular, with a number of leaves missing at the very beginning and one leaf missing after fol.39; the quires are composed of varying numbers of leaves and sometimes differing dimensions, but they appear to be as follows: 3 16 (fols.24–39), 110 (fols.3–12), 212-1 (fols.13–23; catchword on fol.12v does not match fol.13r (“sow / as”) but this may be due to eye-skip as only 13 words are missing from the text in Harley 1736 (“… to abyde styll and use to roll ye place and hele yt up” sow / “as”)). [FIG. 13]
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Whyte made his will on 3 July 1544, and it was proved on 14 February 1545. A copy is in The National Archives, PROB 11/20/157 (largely printed in Sidney Young, The Annals of the Barber-Surgeons, 1950; PDF scan of the original available on request), and includes the following passages:

'I Charles Whyte Citizen and Barber surgeon of the City of London … I bequesteth unto the bygh alder of the paracle church of St Marys wythin Ludgat where I am nowe a parysoner and disollower. I bequeste to Nicholus Archeboll the surgon tewe boke of surgery, thymo ys barded and covered with yelowe lether and ys namyd John of Ardren [sic] being surgerye hande wyth divers pictures. And thike booke being covered ywth blak lether having on thine sydes the armes of England wyth a rese paynted and oneth other syde the arms of Englande and Stynes being ywth hande. Also I bequeste to John Calmane that was my prestyge my grete black boke borded and covered wyth black lether where in is the boke of the barbail and the shepards kalender ywth divers other booke. … Also I bequeste to Robert Clerk and Wylliam his brother all my bookes of surgery and physique equally to be determined beusen them if o they ywll study the science of surgery. And if ye if they ywll not study the science, then I will the saide bookes to be sold to the company that yll give me for them. … And moreover I will that my saide ywff and executives shall not give nor sell none of my booke of surgery to no maner of person ever except yt be to some barbour surgyon.'

Only two of Whyte’s various books are described as being “wryten hande” (i.e. manuscript, rather than printed) and both are “books of surgery”: the John of Arderne “with divers pictures” is British Library, MS Sloane 776, which is elaborately illustrated and contains this colophon: “Here endeth a noble boke of chirurgerye truly provyd, Compylyd by me Charys Whyte Citizen & Barbare Cirurgeron of London and wyrynge by the hande of Nicholus Browne on 6 January 1532. Nicholas Browne is otherwise unknown as a scribe but he wrote in a neat, consistent, professional hand quite unlike the present manuscript.

PROVENANCE

1. Charles Whyte (c.1493), Barber Surgeon of London; inscribed “Charys Whyte barber & carged &c. others [i.e. owes = owners] this boke” (fol.239v); perhaps copied by himself c.1530–35; to judge by the watermarks and script and by the 1532 date of the other manuscript owned by him. Charles Whyte was twice Warden of the Company of Barber-Surgeons in 1535 and 1542. [Fig. 14]
A Treatise of the Perpetuall Visibilitie, and Succession of the True Church in All Ages contributed to an active debate between Catholics and Protestants, from the Apostles to the Church of Rome, continued in that church in the Inns of Court, he managed to accumulate a really first-rate library, including the unique copy, on vellum, of Helius Knight of the Swan (Wynkyn de Worde, 1521), now in the Library of Congress, and the now-famous volume of nine Shakespeare Quartos (sold by Rosenbach to the Folger Shakespeare Library in 1929 for $10,000) from which W.W. Greg was able to prove that the Pavier quartos were falsely dated. He died in 1645, leaving his library to his old friend Alexander Chorley, with whom he had lived for nearly twenty years. The books must have been sold soon afterwards, as a Gwynn volume in the Folger Library bears the ownership inscription of the antiquary Roger Twysden, dated 1652. There are probably several hundred books surviving from Gwynn’s library, now scattered all over Britain and America (Marsh’s Library, Dublin, contains nearly 40). A full census would be of great interest.

2. Rev. Joseph Mendham (1769–1856), religious controversialist and book collector, with “Newly written” for “Newly enlarged” on the title and without Richard Whittaker’s name in the imprint as joint publisher. This is the final text, being the last edition published in the Bacon’s lifetime. Annotated throughout by one contemporary reader (sometimes in a much lighter ink showing more than one reading) with underlining, marginal dashes and crosses and three pointing hands / manicules (pp. 126, 216 & 289). Most are in English, but there are also some Latin and French. The notes cover a wide range of topics, from elucidating single words or phrases and critical praise to drawing comparisons to contemporary and historical events and with other writers both ancient and modern.

The annotations open with a note on the first flyleaf: “The best Composition and Temper for a sole: is have openesse in fame all yong men and women, ambitious men such as prosper in their best Composition and Temper for a sole: is have openesse in fame all yong men and women, ambitious men such as prosper in their
undertakings. Such conceits as well of themselves, proud men are easy to be flattered. Fortune though shee be a goddesse yett shee noe saint. The meanes to obtaine her favour are nott always vertuous. Some princes as demetrius "and augustus" are hard to be charactere. They are so inconstant in their actions they cannott sitt to have their pictures drawne."

Our reader was most interested Bacon's Essays on Simulation (9 notes), Enty (14 notes), Great Place (8 notes), Seditious & Troubles (14 notes), Cunning, Riches, Ambition, Fortune, Sufferings, Faction, Ceremonies & Respect, Honour & Reputation, all of which have 7 or more notes, while Frendship and Suspicion which have 7 or more notes, while Frendship and Suspicion covers, sale, Sotheby, Edinburgh, 12/4/1978, lot 258 (with another), £450 + premium to Maggs. 3. George Armin Goyder (1808-97), newsprint supplier, social philosopher and bibliophile, with his bookplate, sale, Christie, 20/11/1995, lot 95, £250 + premium to Quaritch. 4. Private collection, USA.

"A MACHIAVELLIAN SOLUTION TO THE IRISH PROBLEM"

5 BEACON or BECON (Richard). Solon his Follie, or A Politique discourse, touching the Reformation of common-weales conquered, declined or corrupted. By Richard Beacon Gent. Student of Grayes Inne, and sometime her Maiesties Attorney of the province of Munster in Ireland.

At Oxford: by Joseph Barnes, Primer to the University, 1594

£2,800

First Edition. Small 4to. [Text: 200 x 150 mm]. [12 (first leaf blank except for signature between two ornaments)] pp. Large copy with several leaves uncut at the fore-edge Rare. STC 1653 (+ in UK & Ireland; Folger (+), Harvard, Huntington, Newberry, Texas & Yale in USA). No copies are listed on ABPC-online and only this copy (sold in 1998) and another sold at Sotheby, Edinburgh, 12/4/1978, lot 258 (with another), £450 + premium to Maggs.

Solon his Follie is one of the three great Elizabethan socio-political treatises on Ireland by Englishmen who were or had been resident there and the only one to be published in print in the 16th Century. The others are Sir William Herbert's Latin treatise Gratiae, sive de Hibernia liber, which was written circa 1592 but published until the one surviving original manuscript was discovered at Powis Castle, the seat of his descendants the Earls of Powis, and edited first by the Rev. William Buckle (Ravenglass, 1877) and more recently, with a modern English translation, by Arthur Kearney and John A. Madden (Irish Manuscripts Commission, 1992), although an earlier Jacobean translation into English, A Discourse of the Realme of Ireland, known in two manuscripts (British Library MS Harley 35 & Yale Library Library MS Osborn f053) remains unpublished. The third is the poet Edmund Spenser's View of the Present State of Ireland which was written in 1596, but circulated only in manuscript until it was printed in 1615.

Having been educated at St John's College, Cambridge and Gray's Inn and called to the bar in January 1583 Richard Bacon or Becon was appointed the Queen's Attorney for the province of Munster in December 1586. He retained the office for five years during which he was also an undertaker for 6000 Irish acres at Cork and Waterford, but presumably then returned to England where he died some time after 1619.

In 1596, Joseph Barnes, Printer to the University of Oxford, published Becon's only surviving book, Solon his Follie, setting forth, in 114 violent and energetically argued pages, the measures Becon recommends to reduce Ireland to peace. His work, though neglected now for nearly four centuries, deserves to be better known. Not only is it intrinsically interesting - bizarre, even - but it also has several implications for the study of Renaissance colonial theory, the methodology of sixteenth-century political thought, and, most significantly, the history of Machiavellism. Despite Machiavelli's popularity in the sixteenth century, there are astonishingly few political treatises built substantially upon the foundation of his writing. Becon's book is one of them. - Sydney Anglo, "A Machiavellian Solution to the Irish Problem: Richard Bacon's Solon his Follie (1594)", in Edward Chaney & Peter Marx, eds, England and the Continental Renaissance: Essays in Honour of J. R. Strayer (1990), pp. 115-74.

"The great burden of Becon's argument was to demonstrate the priority of reforming colonial government and society by carrot and stick. Undeniably however, Becon laid greater emphasis on the latter, urging the adoption of strong coercive measures in order to eradicate Irish national feeling, and assuming that success would depend on building from entirely new foundations laid in the wake of a total military conquest. Ironically, some years earlier he and Sir William Herbert had been heavily criticized by Herbert's rival in the affairs of Kerry, Sir Edward Denny, for establishing a regime ostensibly intended to civilize the native population (principally by enforcing the adoption of English dress codes) which was effectively expedited to no other end than the enrichment of the two settlers - one of the abuses which Becon subsequently diagnosed as a source of Ireland's declination. It is worth noting that Becon's discussion of the causes of corrupcion in a society also included passing reference to the dangers of 'faction' and 'bitter adversities' among colonists. For all the intellectualisation characteristic of an elevated and highly bookish Renaissance humanism, it would be surprising if Becon's text were not firmly rooted in its author's experiences as one of those prepared for restoring order in Munster in the aftermath of the Desmond rebellion." (OJAWB)

Provenance: 1. Brugnyt (or Pakington), Oswestry, Shropshire, seat of the Ormsby-Gore family, Baron Harlech. The Brugnyt estate descended through the heirs of John Owen, Secretary to Sir Francis Walsingham, who married by 31 December 1595 Ellen Morris, granddaughter through her mother of John Wyn Lacoon of Brugnyt to Mary Jane Ormsby who married in 1815 William Gore, later Ormsby-Gore (1791-1876), M.P., of Woodford, Co. Leitrim, a descendant of Capt. Paul Gore, of Magherbeg, Co. Donegal, Commander of a troop of horse in Ireland at the end of Elizabeth's reign who was created a baronet in 1612 and his second son Col. Arthur Gore, of Newtown, Co. Mayo, who was created a baronet in 1674; his son John Robert Ormsby-Gore was created Baron Harlech in 1976; by descent to (William) David Ormsby-Gore, 5th Baron Harlech (1948-97) for whom it was bound circa 1950, with his pencil note on the flyleaf "Harlech, Brugnnyt. Found at Brogyntyn unbound in the cellar. H."; sold with other Harlech MSS at Sweeney (1931-2013), Irish collector and bibliographer (no marks of ownership), sale, Adams, Dublin, 3/3/2015, lot 26.

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This copy has been annotated by a widely-read early 17th-Century reader who has identified many of Bentley’s sources and, also, the reappearance of many of his texts in a wide range of other contemporary books including a number of very rare small format Elizabethan private Prayer Manuals – most of which have not been identified before in connection with Bentley’s book (see below).

It includes the revelation (unnoticed by modern scholarship) that the Prayers of Frances Neville, Baroness Bergavenny were also printed anonymously and in their entirety in John Phillips’s The Path to Paradice (?1580).

Although it lacks 8 leaves this is still one of the top ten finest copies known. It is also certainly the most interesting copy known and it will be crucial to untangling the full (and still untold) story of Bentley’s book in any future edition.

Thomas Bentley was Churchwarden of St Andrew Holborn, City of London, where he was buried on 14 December 1585 – see Colin B. Atkinson & Jo B. Atkinson, “The Identity and Life of Thomas Bentley, Compiler of The Monument of Matrones (1582),” The Sixteenth Century Journal, XXXI/2 (2000), pp.323-348.

The Monument of Matrones is a substantial volume comprising seven books (Lampes) in three parts. The three parts are listed separately by STC & ESTC: STC 1892 (Lampes 1-4), STC 1893 (Lampe 5) & STC 1894 (Lampes 6-7). It seems that Lampes 1-3 may initially have been available separately (there are separate Tables for Lampes 1-3 & for Lampe 4, e.g., the copies at Bodley & Harvard).

No more than six complete copies are recorded. STC and ESTC record copies of all three parts at the British Library (ex Grenville), Cambridge UL, Chatsworth (Duke of Devonshire), Folger [ex Harsinworth], Huntington [ex Huth], Pierpont Morgan Library [Parts 2-3 ex William Herbert] & Yale [1 copies: 1 lacking c. 20 leaves acquired from Maggs in 2014; the other severely defective, with the first 964 pp. of Part 1 and 5 leaves in Part 3 in photostat facsimile]. In addition, copies of part 1 are at Bodley (Lampes 1-3 only: ex Thomas Baker, Harleian Library; Richard Rawlinson), Oxford University Press (Lampes 2-4 only), Dulwich College
(imperfect), Folger [a copies: 1 ex Herbert, Heber, Harmsworth], Harvard (Lampe 1-3 only). Folger have an additional copy of part 2 (imperfect) and two copies of part 3 [1 ex Bliss, Harmsworth] and the British Library has an additional copy of part 2 (title mutilated). An additional copy of part 3 only is at Cambridge.

The last complete copy sold at auction was in 1911 the Huth copy (Sotheby, 15/11/1911, lot 1252) now at Huntington. The last incomplete copies sold at auction are the present [see Provenance], the one now at Yale which was sold by the Museum of Springfield History at Knottn Pine Antique Auction Company, West Swanzey, New Hampshire, 3/10/2000, lot 10A; a copy of Part 1 (Lampe 1-3 only) was sold at Sotheby, 22/3/1937, lot 20 and is perhaps the copy now at Harvard. We can find no other sale records since 1937.

**TEXT**

Lampe 1: Contains “divine Psalms, Hymnes, and Songs, made by sundrie holie women in the Scripture”.

Lampe 2: Contains “divers godlie Meditations, and Christian Prayers made by sundrie vertuous Queens, and other devout and godlie women in our time”/written by Queen Margaret of Navarre and translated by Queen Elizabeth, from p. 5 are “Christian prayers” by Queen Elizabeth “made in the time of his trouble, and imprisonment in the Tower, and after his Coronation”; H9 6 is a letter from William Cecil to the reader; from p. 37 is Queen Katherine Parr’s “Lamentation or Complaint of a Sinner” (first published in 1543); from p. 80 are Queen Katherine Parr’s “Praiers and Meditations” (first published in 1543); from p. 98 are a prayer and exhortation of Lady Jane (Grey) Dudley before her execution; from p. 103 are “Morning and Evening praies, with divers Psalms, Hymnes, and Meditations” of Lady Elizabeth Tyrwhit, a lady-in-waiting to Katherine Parr (first published in 1579 but the earliest surviving edition is 1583); this includes prayers by Frances Neville, Lady Bergavenny or Abergavenny (d. 1579), including (from p. 207) acrostic prayers spelling the name of her daughter Mary Fane; from p. 208 are “Certaine praier made by godlie women Martyrs”, including the prayer of Anne Askew before her execution; from p. 226 is an “instruction for Christians translated from the French by Dorcas, Lady Martin (first published a year earlier but no copy survives) and the only Elizabethan catechism where the instructor is a mother).

Lampe 3: Contains “Right godlie Psalms, fruitfull Praiers, and comfortablie Meditations” to be said of Queen Elizabeth, particularly on her accession day (17 Nov.), some from Theodore Beze, inc. from p. 260-302 two sets of acrostic prayers on “ELIZABETH REGINA”, from p. 306 “The Kings Heart, or Gods familiar speach to the Queene” from Beze’s Psalms; from p. 320 “The Queenes Vow, or selfe-talk with God” also from Beze’s Psalms.

Lampe 4: Contains from p. 356 “The sacrifice of Evangelicall devotiones, contenying Christian Prayers and Meditations” from p. 365 for different times of day, in effect a Protestant Book of Hours, starting with “So soon as ye awake to the morning, meditate thus, and say” and ending [some of these are from Richard Day’s Book of Christian Prayers] - this part has been little studied, for example on p. 365/70 a prayer to say “at the putting off of your nearest garments” is dramatically rewritten for a woman transferring the blame for the Temptation from Eve to the serpent: “… clogged with the greevous & heavi burden of the first woman Eve, … I bespeak thee, to strip me out of the old corrupt Eve, … Rid me also quite and cleane of that his tempter, the deceitful serpent” is altered from Day’s original intended for a man: “… clogged with the greevous & heavy burthens of the first man, … I bespeak thee, to strip me out of the old corrupt Adam, … Rid me also quite and cleane of that his tempter, the deceitful Eve!” continuing with prayers for sickness and times of plague (p. 482), the appearing of monsters or earthquakes (p. 495), blasing stars (p. 504), war (p. 525), invasion by the Turke (p. 513), on 17 November, the queen’s accession day (from p. 685), to be said by mother and daughter; from p. 747 are prayers for all the main feast days of the year; from p. 896, “The Dolefull Doove, or Davids penitentiall Psalmer” (this starts with a woodcut initial “O” with Sir William Cecil’s crest) from p. 903 “other Psalms or Praiers”, from p. 937 “The Psalter, which S. Augustine composed out of eervie Psalme of David a verse, for the use of his Mother”; from p. 943 “Shus-hanna hir Psalter” [this lacks the final gisp. and the Table].

Lampe 5: “Christian prayers and meditations, to be used of and for all sorts and degrees of women”, this section includes prayers for virgins, adulteresses, bethrothed maids, brides, newly married couples, “the wife that hath a foward and bitter husband”, for wives whose husbands are abroad as soldiers or merchants, for a wife whose husband is in prison; from p. 95 “Praiers to be said of women with child, and in child-bed, and after their deliuerie”, inc. on p. 106 one by Lady Francis Abergavenny; on p. 107 “Another meditation on Meeter, to be said of a woman with child. made by W.H.”, [i.e. from William Hinrus, “A Handfull of Honisuckles”, appended to Seven sobes of a servatfull made for a wome (entered in the Stationers’ Register by Denham in 1579 but the earliest surviving edition is 1583)]; this is followed by prayers to be used by women before, during and after childbirth, including (on p. 123/2) one by Lady Frances Abergavenny, prayers for midwives and husbands, for women in danger of or dying in childbirth, for thanksgiving for a successful birth, one “made for the Lady Lettice” (p. 137), prayers for “maid-servants, or hand-maids” (p. 167-170), p. 173-77
Royal kenoepigraphy (1586) pp. 243-56. The borders to Lambs 1-5 have been tentatively attributed to Nicholas Hilliard and the royal arms at the head of the title to Lamb 1 has been compared to those in the border of the illuminated Foundation Charter of Emmanuel College, Cambridge (1574). The border to Lamp 6 is by a different hand. See: Roy Strong, The English Renaissance Miniature (1983), p. 100.

PROVERBES

The first part (Lampe 1-4) has been annotated (soon after 1615) in ink in a very tiny neat hand by a very careful reader who lists the contents of the various parts and supplies a wide range of literary references, some of which we have been able to identify and others which we have not. Although many of the notes have been slightly trimmed by the 17th-century bookbinder the state of all recoverable. The annotator knew a little Latin (so was presumably but not necessarily male) and had access to a good range of popular but not scholarly theological works intended for both a male and female readership of the middling to lower gentry or educated working classes so was probably not a scholar or cleric though bibliographically competent and understood the use of signature references and recto-verso distinctions for unpaginated books.

For example, our annotator here identifies the section of Prayers of Lady Frances (Manners) Neville, Baroness Bergavenny and abbreviated as such in his most popular work where they have remained hidden, except to the eyes of our annotator, ever since. On the other hand, and presuming that she was the prime author, it makes Frances Neville, though under an appropriated rule identity, one of the most widely reprinted English female writers of her time.

Somehow, however, Bentley knew of their attribution to Lady Bergavenny but he does not give his source. Their title in The Monument, was Praised by the right Honourable Lady Frances Abbergavenny, and committed to the house of his hert, to the Worshipfull Ladie Marie Fane hir only daughter as a Jewell of health for the soule, and a perfect path to Paradise, verie profitable to be used of every faythfull christian man and woman, is ambiguous. It includes the phrase "a perfect path to Paradise" (echoing the title of Philipps's book) rather than "precious perles of perfecte godliness" (as in the Stationer's Register entry) but it also includes the phrase "to be used of every faithfull Christian" which is in the Stationer's Register entry but does not appear in surviving editions of Philipps's book. It is most likely, however, that Bentley did use an earlier now-lost printed edition as he said in his preface many of his sources were "dispersed into severall pamphlets, and in part some thing obscured and worne cleene out, and so out of practise" (B1r).

Thus, as titled by Bentley and in the order as printed in The Monument, all 45 prayers in this section (plus a others in Lampe 5) can also be found as identified by our annotator among the 67 prayers in the unpaginated 1672 edition of Philipps's Perfect Path. This leaves only the onomastic prayers spelling the name of MARY FANE with their opening letters and pp. 207-12 and the two verse acrostic poem spelling FRAUNCES ABERGAVENNY (p.213) unpublished elsewhere.
A sample of the annotations, which are concentrated principally in the prayers of Lady Bergavenny in Lampe 2 and in the anonymous prayers and meditations in Lampe 4 identify Bentley's sources using a contracted author/title with the relevant page reference. Some of these are easily identifiable while others remain obscure to us.

The principal marginal references are:

Fisher’s / King’s Psalms = The King’s Psalms = Psalms or Prayers taken out of holye scripture (London, 1544, STC 3001.7 + numerous other editions to 1661) - the first reference on p. 80 refers to the first of Queen Katherine Parr’s prayers, printed with the King’s Psalms in later editions.


Phil. = John Phillips, The Perfect Path to Paradise (London, 1617 edn - STC 19873.5 Folger only).

The Perfect Path to felicitie

Psalter, which S. Augustine composed = A pretious booke of heavenlie meditations.

PRAYER BOOK

Christian praiers and holie meditations

A pretious booke of heavenlie meditations

The enemie of securitie or a dailie exercise of godly meditations.

A posie of godly praiers / prayers.

The dailie exercise of a christian

Gard. = A godlie garden out of the which most comfortable hearbes may be gathered, STC 19577 lists 6 editions between 1593 and 1621, all 16mos. The page references here agree at least to the end of the 1603 (Bodley only) and 1604 (not in STC, BL copy on EBO) editions.

Rule = A right godly Rule, beth all Christians ought to successe and exercise themselves in their daily prayers. The only recorded edition is a 16mo dated 1626 (STC 21446.7, Downside Abbey & Folger only) but the page references here are for a lost edition. This is a Catholic prayerbook as STC notes “largely derived from STC 16606”, a 1555 Marian Primer.


A Godlye private praiers for housholders in their familes

Christian praiers and holie meditations

The posie of godly prayers / prayers. STC 23934.14ff (1618 and later editions). 12mo.


It is clear from the above list that our annotator had read and deeply absorbed a wide range of small format popular Elizabethan private prayer manuals - these were the cheaper but not cheapest sort of books, intended for the lesser gentrey and educated working classes, and often printed in multiple editions over many years. Many of these editions are now very rare and some have disappeared completely. They have been studied by Ian Green in Print and Protestantism in Early Modern England (2000) and Mary Morrissey in “Sermons, Primers, and Prayerbooks, in Joad Raymond, ed., The Oxford History of Popular Print Culture, Volume 2, Cheap Print in Britain and Ireland to 1660 (2012, Chapter 35).

The concept of authorial integrity was rather fluid in the 16th –early 17th Centuries and this applied in particular to private prayer manuals - as Ian Green noted the popularity of the genre “made it much easier for less scrupulous editors and publishers to offer ‘new’ works culled from less well known older collections.” (p. 253). They are also as Green noted “among the most neglected documents of the early modern period” (p. 252).

The discovery of Frances Neville, Lady Bergavenny’s prayers hiding under the apparently appropriated authorship of John Phillips is therefore of great significance in this context.

LATER PROVENANCE

An old printed description from a bookseller’s catalogue has been removed from the front flyleaf leaving a narrow strip of paper. Modern English bookseller’s pencil collation notes (pre-1986 as a reference to STC has “NEW” added to it) and pencil price “£700” (deleted) and “NETT (600)”.

Dr Howard R. Knohl, of Fox Pointe Manor, Anaheim, California, with his bookplate, sale, Sotheby, New York, 26/10/2016, lot 19 [the binding described as 16th-Century and the annotations unNOTED].
The modern literature on The Monument of Matrones is immense. It is referred to or quoted from in almost every book or article on women's writing or reading in the early modern period that has been written in the last quarter-century. A good example is Jennifer Summit's groundbreaking *Lost Property: the Woman writer and English Literary History, 1380-1589* (2000), pp. 157-61: "Bentley’s work compiles the pious writings of contemporary, ancient, and Biblical women into a collection so exhaustive that Suzanne Hull finds that it ‘comes’ close to being an entire female library between two covers. … Bentley brings the monumental into the female space of the domestic, by conflating the history of women’s prayer with the history of women’s writing. As a collection of literary history that is also a prayer book, it offers the writings of the past as exemplars for the women readers of the present…‘. A “selected” facsimile edition was edited by Colin B. Jackson & Jo. B. Atkinson (3 vols., Ashgate, 2005) and their essay “The Identity and Life of Thomas Bentley, compiler of *The Monument of Matrones* (1582),” in *The Sixteenth Century Journal, XXXI/2* (2000), pp. 323-348 was very helpful.

### WITH THE MAGNIFICENT WOODCUT TITLE-PAGES

7 BIBLE. ENGLISH. (Great Bible Version). The Byble in Englyshe, that is to saye the content of all the holye scripture, both of the olde & newe testament with a prologue therinto, made by the reverende father in God, Thomas archebishop of Canterbury. This is the Byble appointed to the use of the churches.

[London.] Printed by Richarde Grafton, 1540 [Colophon: ‘… Finyshed in December. Anno M.CCCCC.XLI.’] £26,000

**Folio. [Text: 386 x 261mm]. See below for collation. Late 18th century reversed calf, the covers panelled in blind with a greek-key roll, plain spine, red morocco label (joints repaired, corners and edges worn, late 19th-century endleaves creased).**

The Seventh & Last Great Bible edition. Lacks 6 leaves in all (including one blank) of the total 354 leaves. This copy is unusual in preserving both the General and New Testament title-pages with their magnificent woodcut border (though the General title-page is damaged). It is also notable for its detailed early ownership notes by two identifiable families in Liverpool and Chester in north-west England.

STC 2076. Darlow & Moule, *The English Bible, 63*. The copies recorded on ESTC are mostly imperfect in some way or completed with leaves from other editions: British Library [x 2, both with a few leaves supplied from other editions], Bodleian, Cambridge University, Canterbury Cathedral [imperfect], Downside Abbey, Glasgow University [not on their online catalogue], National Library of Scotland [not on their online catalogue], New College Oxford [lacks title], Trinity College Dublin, Folger [x leaves only], Huntington [lacks circa 10 leaves], New York Public Library [2 leaves, one lacks title with some leaves mutilated, the other lacks several leaves], Pierpont Morgan Library [colophon in facsimile with the wrong month], Yale [not on their online catalogue]. COPAC adds Aberdeen University [lacks first 6 & last 2 leaves], National Library of Wales. A number of copies have been catalogued with the proviso that the “Sheets [are] frequently found mixed with other editions” [e.g. the New College, Oxford copy] but this may well be due to post-bec restoration by booksellers and collectors. This copy has no supplied leaves and appears to be uniform throughout.

The “Great Bible” Version: First published in 1539, the so-called “Great Bible” version is a “revision by [Miles] Coverdale of Matthew’s Bible, which he corrected chiefly by the aid of Sebastian Münster’s Latin translation of the Hebrew OT (1534, 35), and of the Vulgate and Erasmus’ Latin version in the NT, with collateral help of the Complutensian Polyglot (published about 1520). Coverdale worked under [Thomas] Cromwell’s direct patronage; hence the result is sometimes known as ‘Cromwell’s Bible’. This version and its subsequent editions are often called ‘Cranmer’s Version’, although that Archbishop had little, if anything, to do with their preparation, beyond adding a Prologue, which first appeared in the second large folio edition, April 1540.”

(Darlow & Moule, p. 93).

David Daniell adds that, “This Bible’s distinction is three-fold. First, it was the only Bible ever to be ‘authorised’ in Britain. (The Bible that from the late eighteenth century until recently was universally known as the ‘Authorised Version’, that of 1611, now more frequently known by its American name, the ‘King James Version’, was never authorised. Passionate believers in its royal authority are soothe by the unlikely suggestion that a document of authorisation has been lost.) Second, only thirteen years after Tyndale’s first and smuggled-into-1526 English New Testament, it
brought the English Bible to the people in a massive way. In most of the parishes, its arrival, and contents, must have been surpris-
ing. Third, though Covensale’s revision was generally in a more Latin direction, the parishioners’ encounter with the Bible was still with the greatness of Tyndale.” – David Daniell, _The Bible in English_ (2003), pp. 204-5.

**ILLUSTRATION**

The General title and New Testament title are printed in red and black and are framed within the magnificent woodcut border showing Henry VIII at the head (in the later state with the small circular coat-of-arms of Thomas Cromwell at centre-right removed leaving a blank space). Sadly, the General title is damaged but the NT title is intact. The part-titles to “The seconde parte” and “The finest woodcut made in England in the first half of the century) Coverdale Bible. It “shows Henry VIII giving the book to the woodcuts of Biblical scenes. There are numerous small woodcut is by an anonymous artist, trained in the school of Hans Holbein and black and are framed within the magnificent woodcut border

Condition: The General title is slightly grubby and has a few ink stains, there is a patched hole (3 x 3 mm) caused by an ink-stain affecting the lower part of two of the figures at the top-right receiving a Bible from the King; a small hole caused by an ink-stain in a blank portion of the letterpress area and at the top-left corner in the centre of the outer scroll; the lower fore-corner is torn-away and patched with a triangular area (3 x 67 mm) missing with loss to the image; and there are three wormholes at the top affecting the image of Christ in the Clouds. The first few and last few leaves of text are lightly and evenly soiled; the rest of the text is slightly grubby in places throughout, some damp-staining in the inner margin and outer column, heavier in a few places and at the end, occasional stains and marks in places; the lower fore-corner of a2 has been torn-away and crudely repaired with slight loss to the end of the bottom line; lower half of the inner margin of by damaged and crudely repaired (with slight loss to the inner sidenotes) and with a diagonal closed tear towards the top partly repaired with a patch on the verso; blank lower fore-corner of f2r (f. in Number) torn-away and repaired (no loss) woodcut title to the “seconde parte” and the following leaf (A2r) with a minor repair in the lower margin (no loss); short closed tears in the lower margin of Oh & Pr (ff. c-c2/c3 in Esther); the “constantinesse” of Job is more worn from heavy use (as often) and Pr-v (ff. c2/c3-x) have been crudely repaired in the lower and fore-margins (no loss) and the last leaf (Qf, f. cxxiii) has been crudely repaired in the lower margin and a closed diagonal tear across the penultimate paragraph of the inner column has been repaired on a blank part of the verso (no loss); woodcut title to the “theyde parte” (AA2) with the lower fore-quarter torn-away and replaced with blank paper (with the loss of 3 and damage to 3 of the 16 woodcuts); small patch in the lower margin of DDb (ff. xxx in Proverbs of Solomon) and the lower margin of DDy strengthened with a patch on the recto and with a short tear near the inner margin (affecting the final sidenotes on recto and verso); Iijf (f. levi in Macbethes) with a three-line closed flaw across the outer column (partly repaired with a patch in the outer margin; no loss); Ddi (f. xxw in Luke) damaged in the lower fore-corner and crudely patched with loss of the catchword some loss to the ends of lines 8-12 from the bottom on the recto and the bottom lines on the verso and with a diagonal closed tear extending across the first column and then horizontally across the inner column (partly repaired with a patch in the blank area between the column and in the inner margin); closed tears in the lower margin of E2-v (ff. xxxi-xxii of John); lower fore-corner of ES (f. dli in John) torn-away and patched with loss of the catchword and bottom ten lines on recto and verso; Ht (f. liii in Romans) damaged and crudely patched in the lower corner with loss to the lower margin; the catchword on recto and to the four-margin up to line 14 and with a short closed tear in the inner margin (affecting a sidenote on verso); Nnq 4 (ff. c-cii in Revelations and the final Table leaf) damaged and repaired in the lower fore-corners (without loss); occasional other minor marginal defects/repairs have not been noted. Despite these numerous (but mostly minor) defects this is, generally, a much above-average copy.

**PROVENANCE**

With numerous Liverpool / Chester ownership inscriptions and family records of births, deaths and marriages, dating through the 16th and 17th Centuries (a transcript of the notes is available).

**Early Provenance:** Henry Bedford, of Liverpool. His son Henry Bedford (b. 1576), mercer of Liverpool, was captain and (part-
owner) and of the Henry Bonaventure, 90 tons, 12 guns, master William Thornton, recorded as sailing out of Liverpool in 1590/1. In 1590 or 1591 the Henry Bonaventure was “fitted out with 12 guns, victualled for six months and manned by a crew of 60 to be used ‘in warlike manner againstne the Kings of Spaine and his subiectes and his or their goddes’. – D. M. Woodward, _The Trade of Elizabethan Chester_ (1970), p. 41. Bedford would have paid for a Letter of Reprisal enabling him to act as a privateer with impunity. It is not known where the Henry Bonaventure headed but she was probably bound for the West Indies. Having been apprenticed to Richard Knee or Knye (Mayor of Chester 1586/7), Bedford was made a Freeman of the City of Chester in 1592 and married Knee’s daughter Rachel in the same year.

Inscriptions by Henry Bedford the elder include: [mal-
tese cross]r: “my sonne Henry Bedford was borne the .. June on wynnday in anno 1574, god make him his [servant?]”; a2v: “my sonne william Bedford was borne ye xxi day of June being son-
day god gave him good grace anno 1559”; a4r: “my doster Jane beford send hym a joyfull resurrection 1557”; a3v: “my doster Jane was born the xxvi day of June following her berth, god make her a juyfull resurrection 1557”; a3v: “my doster Jane Bedford was borne the xxni day of December being saterday in ye mourning god gave her good grace anno 1559”; a4v: “my young son
hary Bedford was born in Lyr(e) upon the [blank] day of June being wensday in the morning god gave him good grace 1767; 3:4. “Henry Bedford was married the 14th day of June being monday to Rachell Knye one of the daughters of Richard Knye of the Cityt of Chester … in the yeare of our lord 1712 was made freeman of the said Cittie the 12 of July in the said yeare of our lord”; 3:4. “my y(ou)ng doster Jane Bedford was borne the xiij day of April one a Sunday morning, god gave her good grace, & in Ato Domini 1714.” 4:6. “my you[n]g doster Jane Bedford dep[arted] this world one wyke after her birth god send here a Joyfull Resureccion ano domini 1716.”

William Knee, Freeman of Chester (1604/5) and master of the Success of Chester in 1616, with his inscription on Arb (blank): “William Knee [Kone] is the true oner of this booke god whit.”

Thomas Knee, with his inscription on Bbb: “Thomas knye is the man and with my hand / I wryt the sam[e] god make me a good man and / June ye 24th.”

LATER PROVENANCE

The Dowdeswell family of Bushley [or Buckley] Park, and neighbouring Pull Court, Worcestershire were established in the county in the 16th and 17th centuries and supplied several MPs for Tewkesbury. They had become badly worn and repaired with blue silk; they have now been shortened and restored. Preserved in two quarter red morocco boxes.

Robert Steel, of Upton-by-Chester, was buried at the Church of St Mary-on-the-Hill there on 7 Sept. 1683, having been a churchwarden and leaving them a silver paten in his will (which still survives in situ). Given to him in 1620 by his godfather Thomas Barlow of Saughall [where he is recorded in the 1613 ownership inscriptions by him are dated 1643, 1654, 1659, 1648 & 1655; undated is the charming “Thomas Barlow” / “The man is blest that hath a hand / of modest mutton fine / a sharpe knife and a patient wife / and a Cup of Clarret wine” on (RRR6v (blank); he records the birth of his children Thomas (b. 1647), Elizabeth (b. 1655, d. a month later) William (b. 1655, d. 1656) and Sarah (b. 1666, d. 1671) and notes his love for his second wife: “I huse the Lord for his mercy in bestowinge on me such A happie blessinge in bestoweinge on me soe good & Comfortable wife as I thanke god I enjoy in being married to Jane Donne widow daughter to Mr: Peter Aspinall of Ormes Church [Ormskirk, Lancashire] which I desire of ye: Lord that we may longe live together to his glory & ye Comfort of us your relations I pray god Amen being married the 45th day of febr in ye yeare of our Lord 1669’. Tho: Barlowe” on Aaa (blank).
the tools passed to one of his former apprentices (he is reported as having had eight) Thomas Elliott, who became one of the principal binders for the Harleian Library.

The large “RWMR” cypher and crown appears on a copy of Richard Lucas, Human Life, or, a second part after the Enquiry after Happiness (1692) at the Royal Library, Windsor Castle (purchased 1932); the smaller crowned “RWMR” with palm fronds cypher is one of three versions - it can be seen at the centre of the long sides of the cover of an Oxford 1680 folio Bible formerly in the libraries of the Duke of Newcastle-under-Lyme at Clumber Park, J. R. Abbey and Lord Wardington (illustrated, with its fore-edge painting, in G. D. Hobson, English Bindings 1490-1940 in the collection of J.R. Abbey, 1940, no. 6a. The wild-strawberry roll in the border (notable for a small defect in the design) also appears on that binding and on a Bible (Oxford, 1685) and Prayer Book (Oxford, 1686) bound for James II and now in the British Library (H. M. Nixon, English Restoration Bookbindings, nos. 22 & 23), the dedication copy of Sir John Narborough, An Account of several late Voyages (1694) in the Pepys Library at Magdalene College, Cambridge (H. M. Nixon, Catalogue of the Pepys Library, Vol. VI: Bindings, 1984, frontispiece and plate 52); the wild-strawberry and scroll volutes can be seen on numerous published Steel bindings. The Irish Harp tool appears to be unknown elsewhere.

The elaborate fore-edge paintings depicting the quarterings of the Royal Arms of Great Britain and France and the Lion of Nassau can be compared to that on the former Duke of Newcastle Bible (noted above) which G. D. Hobson illustrated. Hobson commented that “Fore-edges painted with the Royal Arms just after 1685 are sufficiently rare to make it probable that they were executed at one workshop only”. Hobson was certainly correct as to their rarity and as Robert Steel apparently succeeded to the workshop of Samuel Mearne and his son Charles, then he was probably correct in also saying that they were the work of one workshop only.

Howard M. Nixon gave an account of what he had discovered about the supply of Royal Bibles and Prayer Books in the second half of the 17th Century in the section “Bindings for the King’s Own Use” in English Restoration Bookbindings: Samuel Mearne and his contemporaries (1974), a book which accompanied a major exhibition at the British (Museum) Library: “The fullest record of books supplied for royal use is to be found in the Lord Chamberlain’s Bill Books in the Public Record Office [now the National Archives], of most of which there are duplicates in the Royal Archives at Windsor. These begin in 1667 and seem to be fairly faithful copies of the actual bills for books supplied. ... The greater part of the service books were supplied for the Chapel and the Closet in Whitehall. The choir, the dean and sub-dean, the officiating chaplains, privy councillors, and members of the household entered at ground level and sat in the body of the Chapel. The Closet was a gallery at the west end of the Chapel used by the Royal Family and connecting directly with the first floor on which were the royal apartments. All the necessaries for both Closet and Chapel were supplied by the Great Wardrobe on separate Triennial Warrants, so that in theory every three years there was a complete refurnishing of both, with new wall-hangings, altar cloths, cushions, carpets, a great fire shovel, a
The question then is what was this elaborately bound Royal Bible with its unique emphasis on the Arms of Ireland for?

Displayed in the Treasury of Christ Church Cathedral, Dublin, is an elaborate set of silver-gilt Communion plate, consisting of a large Alms Dish with a repoussé scene of the Last Supper, a large Bible quarto double ruled gilt and bound in vellum” with royal arms or cyphers painted on their fore-edges and it has been recently described by Joseph McDonnell, “The Chapel plate” in Myles Campbell & William Derham, eds, The Chapel Royal, Dublin Castle, LC 5/43, f. 59r-v: “for wares by them delivered and worke done. 25/17t. 1/6d.-as it is not one of the two Bibles described as “inlaid”, which would imply inlays of coloured leathers set into the covers, this must be the “one bible Royal paper richly bound Turkey leather ruled extra ordinary ... [with] garter ribbon for strings and for fringing” that was supplied in 1674 to the Chapel Royal at Dublin Castle.

As it is not one of the two Bibles described as “inlaid”, which would imply inlays of coloured leathers set into the covers, this must be the “one bible Royal paper richly bound Turkey leather ruled extra ordinary ... [with] garter ribbon for strings and for fringing” that was supplied in 1674 to the Chapel Royal at Dublin Castle.

The Bible with its unique emphasis on the Arms of Ireland for?

The Bible, as is known Samuel Carr did not operate a bookbindery and it seems certain that all the bindings supplied by him to the Great Wardrobe were made by Robert Steel.

The new Lord Lieutenant of Ireland in 1692 was Henry Sidney (1641-1703), the 4th and youngest son of the 2nd Earl of Leicester. A distinguished career as a soldier, courtier and diplomat during the reign of Charles II led to a close friendship with William ofOrange and culminated in a commission as a major-general in William’s invasion force in 1688. He then played a leading role at the Battle of the Boyne and Siege of Limerick in Ireland where he remained, after William’s return to London, as joint Lord Justice, having been created Baron Milton and Viscount Southampton on 4 May 1689. He was then recalled to England as Secretary of State for the Northern Department (26 Dec 1690 - 3 March 1692).

MAGGS
to Bath University Hospital and son of Dr. Barlow (d. 1835, aged 82), surgeon to the Meath County Infirmary. Edward William Barlow came to Bath in 1807 “which soon led to celebrity and distinction”; in 1816 he inherited from his uncle William Thomas Barlow, “the lands of Lackane in the Barony of Castlerahan, Co. Carlow, which I purchased from his late father, also the Quit Rent of the Ballybough Estate in King’s County, to which I am entitled as residuary legatee of the will of the late John Wakey Esq. … My interest in my dwelling in Grenville Street and my houses in Eccles Street and the Lease of Ballybough assigned to me by my late uncle John Wakey, Esq. …”. The Wakeley family had had extensive lands in Navan and Ballybough dating back to the mid-16th Century. William Hovenden Barlow sold 245 acres in Co. Wicklow for £2437 to the Irish Land Commission under the 1885 Act. Edward Barleigh Hovenden Barlow (1870-1932) was admitted to Trinity & Caius College, Cambridge in 1888 and trivialized two terms. He was a Lieutenant in the Border Regiment 1891-93. He lived at Cleveland Villa, Bathwick, Bath and died in 1951.

Bath Public Reference Library, with mid-20th-Century bookplates noting the gift of Miss E.M. Barlow and a few discreet oval blind-stamps in the text; withdrawn and consigned to sale at Bonham’s, 16/3/2016, lot 156 (its Irish associations unnoticed).

ANTI-COMMONWEALTH BIBLIOGRAPHICAL SPOOF

9 [BIRKENHEAD (Sir John)]. Paul’s Church-yard. Libri Theologici, Politici, Historici, Nundinis Paulinis (una cum Templo) prostant venales. Iuxta seriam Alphabeti Democratici. Done into English for the Assembly of Divines. [- Centuria Secunda - Centuria Tertia.]

[London: 1652 - ca] £1,200

3 Parts. First & Only Editions. Small 4to. [8]. [8]; 17-24 pp. (Wing B2973) with a completely different third part

81), surgeon to the Meath County Infirmary. Edward William (with which these are bound) though only the first 12 entries have a large number of copies in the UK & USA but ESTC lists the majority of which comes from Part 1 of Bibliotheca Parliamenti (with which these are bound) though only the first 21 entries appear in the same order.

A satirical royalist spoof purporting to be a list of new books advertised for sale (e.g. “Doomday-Book. A clear Manifestation that more Roundheads go to heaven than Groatiers, because Roundheads on their death-beds do repent of their former Cause and Opinions, but not Cavaliers”); lists of new Acts of Parliament (e.g. “An Act concerning the Thanes, that whereas at Westminster it ebb six hours and flows four; it shall henceforth ebb four hours, and from a paper flux; with loss of most of the bottom 6 lines on rectos and versos, sideline on B4; Marco Polo”.

Part 2 defective with the lower fore-corner of B1 missing (apparently continuous signatures A-C4. Drophead / caption titles (title of Part 3); modern limp vellum.

Wing Bzyo (3 parts together). The 3 parts are listed separately on ESTC (which dates part 3 1656 despite Thomson’s acquisition date of 20 Sept. 1653 on one of his two copies in the BL). Part 1 has a large number of copies in the UK & USA but ESTC lists all 3 Parts only at: British Library, St John’s College Cambridge, Cardinal University, Longknot House, Corpus Christi College Oxford, St Paul’s Cathedral; Free Library of Philadelphia only in USA.

Attributed to Sir John Birkenhead (1617-79), the royalist journalist and poet.

Parts 1-3 were reprinted in 1653 as Two Centuries of Pauls Church-yard: Libri Theologici, Politici, Historici, Nundinis Paulinis (una cum Templo) prostant venales. (Wing B2973). This copy has a row of seven type ornaments above the imprint instead of a woodcut vignette of Mercury in a chariot pulled by two cockerels and the “A” of signature A2 is beneath the company’s name “BIRKENHEAD”.

This last item was “Erroneously attributed to John Birkenhead. The work is, however, an imitation of Birkenhead’s Paul’s church-yard & Two centuries of Pauls church-yard, with some items taken directly from those works.” (ESTC).

Provenance: Once part of a volume with old ink numbering 12 to 26 (cropped) at the head of the titles. Acquired at an auction in Brussels in 2014.

“PETITISH, SPINELESS COMMENTATOR” – BATTLE OF THE ANNOTATORS

10 BOSWELL (James). The Life of Samuel Johnson, L.L.D. Comprehending an account of his studies and numerous works, in chronological order; […] The whole exhibiting a view of literature and literary men in Great-Britain, for near half a century, during which he flourished. In Two Volumes. By James Boswell, Esq. London: by Henry Baldwin. for Charles Dilly, 1791 £8,000

First Edition. 2 vols. 4to. [Text: 276 x 210 mm.]. xii, [xvi], 516; [2] (without the first blank leaf), 536 [of 48; with the first blank leaf], 536 [of 48]. [1830s; with a few spills and foxing; spotting in places, occasional stains; long closed diagonal tears across K3 and K4 in Vol. 2 repaired; circular closed tear in Myung repaired; nasty stain on Aaa in Vol. 2; a few pencilled notes to plate ‘The Wanderer’]. A few pencilled notes to Vol. 1, slight foxing, spotting in places, occasional stains; long closed diagonal tears across K3 and K4 in Vol. 2 repaired; circular closed tear in Myung repaired; nasty stain on Aaa in Vol. 2; a few pencilled notes to plate ‘The Wanderer’; large stain from a splashed liquid on Lll in Vol. 2; small hole in Fifth and Fifth in Vol. 2 with loss in one word on recto and verso. Early 19th-century calf (covers a little scuffed, rebound, corners repaired, new endleaves).
Rothschild 461. Vol. 1, leaf S4 in the second state with the correct Provenance:

At least three (possibly four or even five) readers have used the margins of Vol. 2 of this copy to battle out their opinions for posterity - the two principal annotators are here designated A & C while Annotator B apparently only added five pencil notes.

Annotator A has a distinctly anti-Boswellian, anti-Schismatic and some of his notes are very scathing, even insulting to Boswell (e.g. what is Boswell? A Traitor!, p. 41). "What an Ass you are Sir!" p. 161; "despicable adulator", p. 199; "poor pitiful Boswell", p. 175; "Scotch Vulgarity", p. 372).

Annotator C has signed a number of notes with his initials (initials". Cropped.)

"An elegant specimen of scotch Egotism". Cropped.

- note (Annotator A): "Poor Bozzy would have made it a [re] mark of Bigots and Tories". Cropped.

- beside Boswell's comment, "I apologised by saying, I had mentioned him as an instance of one who wanted as little as any man in the world, and yet, perhaps, might receive some additional katre from dress." - note (Annotator C): "If Boswell [b]lp[d] attended to Dr. [J]V instructions in page 41 we shall not see such an abundance of gr[ass] flattery. [initials]". Cropped.

- beside the passage concerning Boswell dining with General Paoli every "I" is underlined with the marginal note (Annotator A): "Scotch Modesty And Scotch Egotism", added below (?in another hand) "English pedantry?" (both crossed-out).

- in the footnote SJ's description of Boswell as "a very clubbable man" is partly underlined - note (Annotator A): "characteristic beyond Parallel"; note beneath (Annotator C): "Not a little so of ye Annotator!". Folded-in at lower and fore-margins.

- beside SJ's words, "Sir, there is one passion I would advise you to command. When you have drunk out of that glass, don't drink another." - note (Annotator A): "[A F]ool cod. Say this." Note (Annotator B): "must have his share of abuse!". Cropped.

- in the footnote SJ's description of Boswell as "a very clubbable man" is partly underlined - note (Annotator A): "characteristic beyond Parallel"; note beneath (Annotator C): "Not a little so of ye Annotator!". Folded-in at lower and fore-margins.

- beside the passage in which Johnson asks Mrs Knowles to flatter Boswell a little — note (Annotator A): "Scotch Modesty And Scotch Egotism", added below (?in another hand) "English pedantry?" (both crossed-out).

- beside the passage in which Johnson refers to an event that occurred in April 1803 (p. 51). It is most unusual to find one annotator so actively engaging with another - the words in SJ's letter to Boswell concerning treatment of horses, "what we can do with them afterwards I cannot so easily determine." underlined - marginal note (Annotator A) "George the third answered this point in the year 1796. ..." (crossed-out; rest illegible). Beneath this is another note (Annotator C): "Here ye description of ye "bitter" republican is discernible." Folded-in.

- beside Boswell's remark concerning his satisfaction at being supported by "the general concurrence and munificence of mankind" in Ashbourne Church — pencil note (Annotator A) "what an Ass you are Sir" erased.

- beside the passage where Boswell says he has had more pleasure from conversation than wine — note (Annotator A): "full some blockhead[d] despicable adulator[d]". Cropped.

- beside a passage concerning Boswell & Wetherell in their presence, but they of [him.""] - note (Annotator A): "Rank nonsense [nonsense] If this be the [Dr's] opinion, I beg leave to say that he knew nothing of the matter." Written over an earlier pencil note "shallow". Cropped.

- beside a passage concerning Boswell dining with General Paoli every "I" is underlined with the marginal note (Annotator A) "An elegant specimen of scotch Egotism[en]". Cropped.

- beside a passage concerning Kippis's Biographia Britannica — note (Annotator A) "Poor Boyzy would [have] made it a [re] gister of Bigots and Tories". Cropped.

- beside a passage concerning his dissatisfaction being supported by "the general concurrence and munificence of mankind" in Ashbourne Church — pencil note (Annotator A) "what an Ass you are Sir" erased.

- beside the passage where Boswell says he has had more pleasure from conversation than wine — note (Annotator A): "full some blockhead[d] despicable adulator[d]". Cropped.
11 [BRISCOE (W. B.)]. Clerimont, or Memoirs of the Life and Adventures of Mr. B[**]**, (Written by Himself). Interspersed with Original Anecdotes of living Characters. Liverpool: by Charles Worsencraft, 1786 £2,500

First & Only Edition. 8vo. [xii], 8-382, [x, blank], pp. A few corners creased. Contemporary plain sheep, red morocco spine folded-in, label (upper joint cracking but firm, lower joint slightly cracked at head and tail, corners worn). Rare. ESTC records copies at the British Library (x 2), Bodley (lacks a preliminary leaves), Liverpool Central Libraries, Yale. Charles Worsencraft is recorded as a printer, bookseller, auctioneer, and printer at various addresses in Liverpool between 1785 and 1786.

The dedication to “The Lord Oblivion” is signed “C. W. B.” and one of the British Library copies has a contemporary manuscript attribution to C. W. Briscoe. His identity remains otherwise unknown.

When it is mentioned at all, which is seldom, Clerimont is classified as a work of fiction. However, the story tells of the life of a feckless but charming and romantic wastrel set in Manchester, London and Dublin is so hopeless and so lacking in anything resembling a plot that it may well be, to a large extent, a genuine memoir.

Our hero is a young man (at p. 83 he is still under 20), known as Billy but adopting Clerimont as his nom-de-plume and his story includes references to historical events and people that can be dated to around 1779 to 1784.

As he explains “To the Public” (pp. v-vi) he is a novice writer, and the “whole may be depended on as facts, literally as they are happened.” Furthermore, “Since the Proposals for publishing these Memoirs, went forth into the world, I have received eviident proofs of the alarm having sounded grinding to some whose consciences were awakened at the thoughts of certain circumstances being made public; which they would wish consigned to the worthy gentleman, by the Generality of Readers, affected to be held to Contempt for the Frivolity, Vanity, & Serveility which he too often displays – yet the Liberal & Judicious will always be ready to acknowledge their Obligation to him for a Biographical Work exceed, perhaps, none for the salutary Lessons of Wisdom & Morality which it affords.” Folded-in.

There are no other marks of ownership other than a modern bookseller’s pencil note on the pastedown of Vol. 1.Anonymous sale, Dominic Winter, Bi, 2015, lot 293 (unsold, acquired privately after the auction).

— the passage concerning Johnson being drawn for the City Frivolity, Vanity, & Servility which he too often displays – yet the Liberal & Judicious will always be ready to acknowledge their Obligation to him for a Biographical Work exceed, perhaps, none for the salutary Lessons of Wisdom & Morality which it affords.”
Those who have perused these Learned Animadversions upon the Common Wing B5159. Keynes, London: Thomas Harpur, for Edward Dod, 1646. Tenets and Opinions of men in former and these present times, Arranged in Seven Books—"the Generall part"; "the particular part concerning Mineral and Vegetable bodies; "concerning Animals"; "concerning Men"; things questionable as they are described in the "concerning Man"; "things questionable as they are described in the Public Adventurer, 16/12/1783 for an account). One of his fellow debtors was a butcher who "had imbied from the beasts he had killed, the brutishness of their nature; he by force been confined in the Black Hole, twenty-four hours; but that made no impression on him. [This was John Bewsly, a porter at Billingsgate Market—Sir James Clericus, 25/8/1783]. Then he repeated Sir Barnard Turner's address to the debtors in the prison chapel and his own reply on the behalf of the debtors (pp. 238-39). He recorded Sir Barnard's death in a riding accident on Blackfriars Bridge (this happened on 16/5/1784). He met the prison reformer John Howard and reported that he "is now at Constantinople, endeavoured to find out preventive means, of checking the progress of the plague" and mentioned the statute that is planned to be put up of him (p. 348) [Howard re-inpected the London prisons in 1778—both the proposed statute and the fact that he was in Constantinople was reported in The London Chronicle, 5-Aug-1786].

Finally, the death of a female relative allowed him to secure his release after 18 months and he left London, hopefully for a happier and obscure life in Liverpool. There the story ends.

Provenance: No marks of ownership. Anonymous sale, Bloomsbury Auctions, 16/6/2023, lot 89 [with another].

ADORNED WITH GREAT VARIETY OF MATTER, AND MULTIPlicity OF READING—SIR THOMAS BROWNE’S MOST CONSIDERABLE BOOK

12 BROWNE (Sir Thomas). Pseudodoxia Epidemica: Or, Enquiries into very many received Tenents, and commonly presumed Truths. London: [Thomas], [1646]. [12mo. [Text: 144 x 90 mm]]. [2 (engraved title)], 159, [1 (blank)] pp. Emblematic frontispiece by William Marshall showing the Hand of God saving a woman falling into the sea from a high cliff. Text lightly browned, small chip from the lesser fore-corner of the engraved title, crease at Wing B156. Keynes, Browne, 2. Plucheimier 111. A particularly fine copy.

Thomas Browne composed the first version of Religio Medici on his return from his medical studies at Padua, circa 1630-76. It seems that copies circulated in manuscript and in 1642 two unauthorised editions were printed of which this is the second (the other has [1], 190, [1] pp.). “The text of this edition has some minor changes from that of the first edition, and these later readings are generally preferable. There is no reason, however, to suppose that the author had any hand in a revision of the text.” (Keynes). Browne, in the corrected and authorised edition, published in 1643 denounced them as “most imperfectly and surreptitiously printed.” It is rather surprising, though, that he chose to use the same printer, Andrew Crooke, and the same engraved frontispiece for the authorised edition.

Religio Medici was Browne’s attempt, in the spirit of Montaigne, to capture something of his own mind’s movements, to register his shifts of attention and affect, to display the tangled intellectual and religious materials from which his characteristic attitudes were fashioned, to make and remake his stance toward the world. The work is divided into parts and sections, but it is extremely difficult to extract from these divisions any organized scheme of inquiry. An idea is raised for consideration and pursued until an eloquent conclusion, but the train of thought is interrupted by a digression, the digression leads to another topic, and this new topic introduces a different set of ruminations that are themselves the occasion for further digressions. After a series of ingaggiomg motions, Browne may return to the initial idea with renewed eloquence but with conclusions that often seem distinctly at variance with the ones toward which he seemed at first confidently to be heading.” — Sir Thomas Browne, Religio Medici and Hydriotaphia, or Urne Buriall, ed. Stephen Greenblatt & Ranie Targoff (2012), pp. xvii-xviii. Early Provenance: 1: William Griffin, signature at the head of the front flyleaf with a diagnostic iconoscope for Thomasius Pictures”; “Tenents Geographicall and Historical”; “Tenents generally received, and some deduced from the history of holy Scripture” and “of divers others”.

This is Sir Thomas Browne’s most considerable work, commonly referred to as “Browne’s Vulgar Errors.” It was probably compiled from the common-place books he kept over a number of years, and may have been inspired by Bacon’s dictum that to a “calender of doubts or problems, I advise be annuned another calendar, as much or more material, which is a calendar of popular errors. I mean chiefly in natural history such as pass in speech and conct, and are nevertheless detected and convicted of untruth”.

“These are to require you to pay unto Nowell Sotherton the clarke of Thestreates, for taking charge of all the Records for Recusantes from the Chester Remembrance Office, and for his annuyall revenue in the office of the pipe, in soe all the debts in the said records for Recusantes drawn downe into the great Roll of the pipe, that speedy execution may be made of them for his Matisses service according to the Statutes for the space of office (deleted) ‘ffower’ [inserted in Burghley’s hand] yeres past, likewise with yemes he hath had on alluances for the same, the same of twenty pounds [the amount inserted in Burghley’s hand] and these shallbe yor sufficient warrant for the same, This 20th of February, 1594.”

On 16 October 1591, beset by fears of a second Spanish invasion attempt and convinced that the country was full of secretly plotting Catholics and disguised seminaries, Queen Elizabeth I issued a Declaration of great trouble pretended against the Realm, by a number of Seminaries and Jesuits, sent, and very secretly dispersed in the same, to work great Treasons under a false pretence of Religion. The North-West and, in particular, Cheshire, was considered to be particularly troublesome and was subject to considerable investigation.

As explained by K. R. Walk, the Recusant Rolls, “were lists of convicted recusants owing fines for church absence [levied since 1571 at 20d per lunar month], so that their primary purpose was financial; the records of these debts were kept by the Exchequer in the general Pipe Rolls until they were extracted in the separate Recusant Rolls from 1592. From the early years of Elizabeth’s reign lists of religious dissenters, some scrappy, some more thorough, had been drawn up for government use; their ‘object was to “count heads”, if secondarily to ascertain incomes’, but the Recusant Rolls, whose main intention was financial, reversed this order of precedence. Nevertheless, the national revenue appears to have gained little from the recusants of Cheshire. Seventy-five Cheshire recusants were listed as owing fines for Church absence in the 1592–3 Roll, but in no case is there any indication that the fine was ever paid.” (Elizabethan Recusancy in Cheshire, 1971, p. 86).

It was for drawing up these records that Nowell Sotherton had been responsible. Four years earlier, on 26 December 1585, he had also received 20s for the same duties. Sotherton was M.P. for Dorchester (1576) and St Ives in Huntingdonshire (1593 & 1597), Warden of the Merchant Taylors’ Company in 1586 and Master in 1597, and was appointed Cursitor Baron of the Exchequer in July 1606 in succession to his brother John. He died in 1610.

Provenance: Anonymous sale, Sotheby, 27/11/1971, lot 275, cistyle an Kami, 16/7/2016, lot 4, [very basically described and with Sotherton’s name misread as "Norwell Sothelm (?)"]
15 CAREW (Thomas). Poems, with a Maske, by Thomas Carew Esq: one of the Gent. of the Privy-Chamber, and Sewer in Ordinary to his late Majestie. The Songs were set in Musick by Mr. Henry Lawes Gent. of the Kings Chappell, and one of his late Majesties Private Musick. The Third edition revised and enlarged.

London: for J[humphrey], M[sayle], and are to be sold by J: Martin, 1651. Third Edition. Small 8vo. [2 (title), 221, [1 (note re Henry Lawes)] pp. £5,000

bound with:


[Binding: 153 x 99 mm]. Bound together in a mid-17th-century Parisian binding for John Evelyn of polished mottled calf, the covers tinted in gilt with an outer border and panel of a three-line filllet, in the centre the small oval gilt arms block of John Evelyn; a griffin passant below a chief in a martlet for defence (as a younger son), Evelyn's "IE" initals flanked by a laurel friend and palm friend.

CAREW: Wing C35. The title-page is cancelled with Moreley's name replaced with initials. State of E3y: line 1 ending "noone,". Penciled by editions published in 1640 and 1642. Includes his masque Caelestis Britannia performed at the Banqueting House on 28 Feb. 1625 (with a separate title-page).

"Gordon was an attempt, as the preface boldly announces, to combine the highest forms of literature in one poem: lofty style, an interwoven stanza of four lines, and the five-act form of the drama translated into five books, each divided by cantos as the acts of a play are by scenes. Davenant did not want for ambition. He invokes, as his models, the names of Homer, Virgil and Lucan, of Bacon and Thomas Hobbes. Hobbes read and criticized the entire poem may be a political allegory, a plea to Charles II to rescue England from the horrors and anarchy of the commonwealth."

Chappell, and one of his late Majesties Private Musick. The Third edition revised and enlarged.

Provenance: 1: Bound in Paris c. 1650 for the dramatist, miscellaneous writer and virtuous John Evelyn (1620-1706) during his second period of self-imposed exile in Paris after the Civil War (June 1649-Feb. 1652) using armorial blocks and monograms designed by Abraham Bosse, the foremost French engraver of the day. With Evelyn's manuscript pressmarks "Euterpe 17" and "L. 51" (both crossed-through) opposite the title; pencil classification "Poet" at the head of the title and Carew's name underlined in ink; later Wotton House shelf-mark "L. 2:11" on the first pastedown, Evelyn sale, Christie, 23/6/1977, lot 300, £900 + premium to Bernard Quaritch for 2: Robert S Purie (1923-2005) of New York, with his bookplate and pencil purchase notes on the front flyleaf, sale, Sotheby, New York, 27/12/2015, lot 164.

WITH AN AUTOGRAPH POSTSCRIPT FROM THE KING TO HIS NEPHEW

16 CHARLES I. Letter signed “Charles R” two days before the capture of Bath to his nephew Rupert, Prince and Count Palatine of the Rhine (1619-82). With an autograph 4-line postscript signed “CR” urging Rupert to “hasten your business” and reminding him to “restraine plundering”

Oxford: 24 July 1643

Single Folio leaf. [295 x 182 mm]. Watermark anchor with initials "IG". Originally folded twice vertically and four times horizontally [68 x 90 mm when folded]; four short slits at the foot for sealing. No address. In fine condition.

"Most dearth Nephew Greete you well. Since Our last to you have received certain advertisement that the Earl of Essex is come to Aysbury, That he hath five hundred fresh horses come to him from London, that the Lord Grey is joined with him, and that Sir William Waller being gotten in London, it is come thence presently with a very good strength else to increase the Rebel Forces. Besides this We have lately sent the Lord Percy's Regiment into Hampshire. We make Us second Our former Letters to desire you to hasten hither as many of the Horse with you as may be possibly spared. And wee bid you heartily farewell. Given at Our Court at Oxford the 24th day of July 1643."

£8,000

With the autograph signature of the King “Charles R” at the head and he has added a four-line autograph postscript at the foot: “You shall doe well to hasten your business as much as may bee & remember to restraine plundering that all may goe for the Army & not to particular benefit. CR.” Written from the King’s Court at Oxford on the day that Prince Rupert, with his younger brother Prince Maurice, invested the City of Bristol and called on it to surrender sending news of fresh troops being prepared in London to reinforce the Earl of Essex’s army in the west, the only Parliamentary army left in the field. Two days later the Royalist forces, led by the two Princes, successfully stormed the city’s defences, though with the loss of 1000 men, and after a hard day’s fighting the Parliamentary
commander Col. Nathaniel Fiennes asked for and accepted easy surrender terms. Not only was the city packed with much-needed guns and ammunition but the capture of several ships would enable the Royalists to rebuild a navy. It was a heavy loss for Parliament. Although Article 6 of the surrender terms agreed on at July stipulated that all the inhabitants “shall be secured in their persons, families and estates, free from plundering, and all other violence or wrong whatsoever” it was claimed that Prince Rupert made only token attempts to restrain his troops. As the anonymous pamphlet, The Tragedy of the Kings Amorous Fidelity since their entry into Bristol (1643), reported: “... when they came in, they ran into the mens houses like a company of savage wolves, and fell a plundering of all sorts without distinction, as well Malignants as others: But at last through the instigation of base beggarly people, and some other desperately ill affected persons, they were directed in special, to fall upon such in every streete as were well affected to the Parliament, specially the high-streete & the Bridge, the only and chiefe places of tradesmen, for Mercers, Silkemen and Linnin-Drapers; in which places they plundered whole shops of wares, whereby many that lived well and had good estates are now undone, entering houses with their swords drawn, and setting them to men’s breasts, taking women by the throats, thereby forcing them to open their closets and to bring forth their money and plate, after which they rob them of the best of their goods, and then sold them before their faces in great quantities to Welch and others for trifles. And when they sold divers commodities to the country people, the soldiers would meete with them coming home, and plunder them of the same commodities again...” (p. 3).

“The taking of Bristol brought to a crisis the discontent between the King's principal commanders. The slow, elderly and dignified [Lord] Hertford [the nominal commander] felt himself slighted by the two Princes. The brothers, both professional soldiers, had neither the time nor the temperament to consider his feelings, and had conducted operations in their own manner without, he complained, any reference to him. On the capture of Bristol he re-asserted his jeopardised authority by immediately and without consultation appointing Sir Ralph Hopton as Governor. But Prince Rupert had already written to the King requesting that honour for himself Charles, aware of the tension between his commanders, for once achieved a tactful solution. Assuring Hertford that he could no longer spare so wise a councillor from his side he recalled him to Oxford. Hopton remained the effective Governor of Bristol as Rupert’s deputy, and Maurice succeeded to the command of the Western forces. The King, aglow with family pride in his nephew's prowess, now came to Bristol where the citizens, who had cheered Waller not a month before, welcomed him with bonfires and acclamation. Theirs was a divided city but, on the whole, more favourable to the King than Parliament.” - C. V. Wedgwood, The King's War 1642-1647 (1974), pp. 234-5.

Secretarial letters signed by King Charles I are common. Those with autograph postscripts are very rare. Only one other Charles I letter to Prince Rupert with an autograph postscript is listed in Auction Records since 1975 - dated 21 April 1646 it was in poor condition, laid-down and with loss to the postscript (Christie, South Kensington, 27/11/2012, lot 10, £3,500 + premium). Provenance: Contemporary ink note “Prince Rupert” in the lower left corner on the recto and date “July 14: 1643” in another contemporary hand in the centre panel on the verso. Sotheby's, 18/12/1986, lot 327, £2,100 + premium. Donald J. Morgan (d. 2015), manager of a laundry in Hillingdon, Middlesex, and a portrait-painter, he amassed an important collection of Charles I documents; collection sold anonymously, Bonhams 18/5/2016, lot 21 to Maggs.

A RARE SURVIVAL FROM THE "MARTYR" KING'S PERSONAL LIBRARY AS A PRISONER OF PARLIAMENT


2 Vols. 8vo. [Binding: 181 x 209 mm]. [v], 622, [6 (Table)]; [4], 476, [4] (Table). pp. Contemporary English plain black morocco, the covers ruled in gilt with a single gilt fillet with a gilt dot at the corners; smooth spines framed with a double gilt fillet with a dot at the corners like the covers, plain endpapers, gilt edges (joints rubbed, a few small nicks on the spines).

King Charles I's copy, with his autograph ink motto and cypher "Dum spiro spero / CR" on the flyleaves. One of only 8 known books with the same inscriptions owned by the King while a prisoner in the Isle of Wight and in London in the months before his execution in January 1649.

A third volume ("Troisieme partie"), 540, [6]pp. was also published at Rouen by Berthelin in 1645.

Of this edition COPAC records only the Trinity College, Cambridge copy of all 3 vols, a set of vols. 1-2 at Jesus College Oxford, and an odd vol. 3 at Glasgow University Library in the UK.

Jean Louis Guez, Sieur de Balzac (1594-1654) was acclaimed throughout Europe for his elegance as a prose writer and his letters, considered models of their kind, to a wide circle of distinguished correspondents and other prose works were widely reprinted in his
lifeline in their original French and translated into Latin, Italian and English. In England he was read in court and wider circles both in French and English translation.

The publisher Thomas Dering wrote in his address, “The State of Learning in France, and its late Letters (London, 1689): “He is much a stranger to the world, that does not know the style of Monsieur Balzac was consider’d in France as the Treasure and Taste of Elegance: And he was esteem’d the best poetical, in that which they call the lingua, the Delicacy, fineness, and Idiom of language, who had attained the nearest Resemblance of this Author; Observe the vigour and flame of his fancy; the Cleanness and Roundness of his expression, the spirit and briskness and his Nations, the prudence and Insinuation of all his Addresses, and you will judge him a fit Parallel for any of his Predecessors, that Rome or Athens has most cultivat’d.” (Anh).

However, Balzac was not universally admired in England. The present edition (Vol. 1, p. 242) contains a letter dated 23 June 1645, to William Cecil, Earl of Exeter, who had taken exception to a passage criticizing Queen Elizabeth in Balzac’s political treatise Le Prince. “If you had wholly misliked my book, I had wholly defaced it: but seeing some parts of it, seemed to you not unsound, I have thought it sufficient to cut out the corrupt part, that you might be drawn to endure the rest. I send you now an Edition of my book, reformed, done for you and which I have taken care to cleanse from the stains, that the former time were so distasteful to you…” (Book II, Letter 1, p.6 in Sir Richard Baker’s translation, 1654).

Others found Balzac’s style rather overblown. Thomas Carew, for example, had the character Momus in his masque Caelestis Britanniae (1594): “... but your modern French Hosiell of Oratory, is more counterfeit, an arrant Mountbeek, for though foregoing no other terrors than his Sciatica, he discours’d of Kings and Queens with as little reverence as of Groomes and Chambermaids, yet hee wants their fangteeth, and Scorpions tails, I meane that, whoo added to that statue thinkes it a greater grace to dance on tippets like a Dogge in a doublet, than to walke like other men on the sole of his feet.” (1634 edition, p.6). However, Balzac’s style was considered “famous copy of the Second Folio edition of Shakespeare’s Comedies, Histories, and Tragedies (1603) that was purchased by King George III at the George Stevens sale in 1680 and is now in the Royal Library, Windsor Castle where it was exhibited in 2015 to commemorate the 400th anniversary of Shakespeare’s death. As has been much reported, as well as writing his motto on the title-page, Charles provided alternative titles for several of the plays in the Contents List, e.g. “Benedict and Beatrice” for much Abu about Nothing and “Malvolio” for Twelfth Night.

Apart from the Shakespeare Folio at Windsor Castle and the present two volumes of Balzac, we have been able to trace only six other books (three of which we are unable to locate) with the same autograph “Dum spiro spero. CR” motto and cypher:


- Tasso (Torquato). Gondi di BagnoL or The Restoration of Jerusalem. Duns into English moriellis by Edward Fairhew. And now the second time imprimit, and dedicated to his Highness (London, 1643). Contemporary pale speckled calf. Front blank inscribed by Sir Thomas Herbert (1606-1683), “by george by his mate, to his servant Tho. Herbert.” From the library of Sir Henry Hope Edwardes, 10th Bart; by descent to Sir Jasper Lady More, Linley Hall, Shropshire, sale, Christie, 9/2/1908, lot 321 (est: £50,000-£100,000; premium; unsold and retained by the owner).


-瓜田纳（瓜田纳）, History of the Civil War of France (London, 1626), translated by Sir Charles Cotterell and William Aylesbury. By descent to George Douglas, 18th Earl of Morton, sale, Wheatley & Aldred, 18/11/1879, lot 92. This appeared in Thomas Thorne Catalogue (1829), item 935 “Old morocco, gilt leaves”, £55-£60 and was described as “probably purchased by [Charles] to his Treasurer Lord Morton, from same bookshop: it was in library it was sold, being bought there by the Earl of Morton, High Treasurer of Scotland 1636-56. But this is unlikely as, although he had waited on the King in Newcastle in 1646, he appears to have remained in Scotland thereafter and died on Orkney on 7 August 1649. Present location unknown.

As far as the eight known surviving books were printed 1644-48 it is, therefore, most likely that all these volumes were owned and signed by King Charles I at some time between his surrender to the Scottish army at Newark on 5 May 1646 and his execution at Whitehall on 30 January 1649. During these three months he was held under house or closer arrest, as noted in the ODNB, “at first of the South of Newcastle Castle; then in the possession of the English parliament at Holdenby House in Northamptonshire (5 February – 4 June 1647); then of the New Model Army and its civil allies at a series of great houses in East Anglia and Hertfordshire (4 June-14 August 1647); then at Hampton Court (14 August –1 November 1647); then at Carlebarke Castle and then Hunt Castle (16 November 1647-12 December 1648); and finally under strict guard in his palaces in and around London (15 December 1648-30 January 1649).” The Shakespeare, Jonson, Tasso and Mazzocchi could have been in the King’s possession throughout the Civil War but the Bryne, Guastini and Davila (possibly the Balcas) can only have been acquired after his capture by the Scots. That the Guastini and Davila are dated 1647/8 indicates that the whole group was only together in his possession on the Isle of Wight and thereafter. It is, therefore, most likely that Charles had these books with him during the 13 months he spent on the Isle of Wight, having escaped from Hampton Court, from November 1647 to December 1648.
1648, first at Carisbrooke Castle and then at Hurst Castle. This is volumes. It is from Herbert’s account, discussed below, that all was pleased to give him (those excepted which he bequeathed to himself as the subsequent “owner” of the Shakespeare and Tasso his Children” (p. 62; the specific books bequeathed by Charles to his attendance at the Isle of Wight but he was unable to get there as he had been detained in Oxford by Parliament. The Davila was the “after-life” of this small group of extraordinary volumes? As Birrell wrote: “What is the history of Charles I’s copy of Shakespeare’s Second Folio? In a sense, every book belonging to Charles I is not just a book, it is a relic of a martyr, and so there are many books around with bogus claims to Charles’s ownership. But this volume [like the Balzac, Guarini, Davila, Tasso and Pyrane volumes and presumably the Ben Jonson volume] is quite authentic, the handwriting is perfectly genuine, there is no problem on that score.” It is clear that none of them remained as part of the Royal Library but none of them have a totally secure link from the King’s commissioners to attend on [Charles]. In name, Sir [then just Mr.] Thomas was a groom of the bedchamber but, in reality, he was a grocer and a spy. He accompanied Charles for the last two years, and on the day of the king’s execution brought him to the fatal room at Whitehall but prudently stayed out of sight when the king walked on to the scaffold.” (p. 46).

Some thirty years later, in a self-serving memoir written in the third person and sent to Sir William Dugdale in 1678/9, Herbert claimed that Charles had given him some books including the manuscript of the Eikon Basilike (1649), the famous volume of prayers and meditations published soon after the King’s execution as well as the copy of Tasso mentioned above. Herbert claimed he “found [the Eikon Basilike] amongst the Books his Majesty was pleased to give him (those excepted which he bequeathed to his Children)” (p. 62; the specific books bequeathed by Charles to his children Princess Elizabeth and Henry, Duke of Gloucester as well as one to the Earl of Lindsey) are listed on pp. 179-207). In that account, published in 1704 in Memoirs of the last two years of the reign of that unparalleled prince, of ever blessed memory, King Charles I and reprinted in 1831, Herbert wrote of the King’s reading while imprisoned on the Isle of Wight: “Mr Harrington and Mr. Herbert continued waiting on his Majesty in the Bedchamber: he gave Mr. Herbert the charge of his Books, of which the King had had a Catalogue, and from time to time had brought unto him, such as he was pleased to call for. The sacred Scripture was the Book he most delighted in, read often in Bp. Andrews Sermons, Hooker’s Ecclesiastical Policy, Mr. Hammond’s Works, Villalpandus upon Ezekiel, &c. Sandis Paraphrase, upon King David’s Psalms, Herbert’s Divine Poems, and also Gaffrari of Bulligny, writ in Italian by Toeparto Tasso, and done into English Herrick verse by Mr. Fairfax, a Poem his Majesty much commended, as he did also Arsinoe by Sir John Harrington, a facetious Poet, much esteemed by of Prince Henry his Master. Spencer’s Fairy Queen and the like, for alleviating his Spirits after serious Studies. … In many of his Books, he delighted himself with the Motto Dam Spiro Spire, which he wrote frequently as the Emblem of his Hopes as well as Endeavours for a happy Agreement with Parliament ….” (1819, pp. 61-64).

What, then, was the King’s book? Carefully annotated by a contemporary reader. The King’s Book

18 CHRISTIAN MAN. A necessary doctrine and erudition for any christen man, set furthe by the kynges maistie of England &c.

[Colophon] Imprinted at London in Fleetstreet by Thomas Berthelot printer to the kynges maistie of England. THE XXIX. day of May, 1543.

Tyle within a woodcut architectural frame with the printer’s initials “TB” at the foot. Small 4to. [228] pp. Collation: A-Z4, a-d4, e6. Price at the end of the text “his boke bounde in paper boardes or in clipes, not to be solde: xvi. d. Margins dusty, small stains on the title, small smears on a couple of marginal wormholes up to D4, last 9 leaves with a widening worm-trail in the outer margin increasing from 7mm to touching a few letters and two small wormholes; STC 3750. (Bodley, Christ Church Oxford, Longleat House (Marpess of Bath), Pembroke College Cambridge, General Theological Seminary, University of Illinois). Following ESTC this edition has the following characteristics: A2r line 2 has “boke”; A2r line 7 heading has “KYNGE”; Var line 1 ends “wiseord” and catchword is “weber”; Var line 1 ends “thus-” and line 3 has “certainly … will is.”

The Nicornary Doctrine was doubtless known as The King’s Book from the very day that it was first published, 19 May 1543, issuing from the press of King Henry’s own printer, Thomas Berthelet. It was an instant success, with eleven more printings in the same year, of May, 1543, a instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year, an instant success, with eleven more printings in the same year.

Sold by an Earl of Morton in 1689 and came from his ancestral library at Dalmahoy near Edinburgh but it is very unlikely to have belonged to Charles’s contemporary the 7th Earl and the bulk of the library, sold in over 3000 lots, appears to have been bought by James, 4th Earl (1792-1848), a natural philosopher and President of the Royal Society; its current location is unknown. The Balzac has no provenance between Charles I and Bristow’s Kentish Library in the late 18th Century and none of the others have any known later provenance before the 19th or 20th centuries.

The next nearest to a secure link from the King is the Pyrane volume at Lambeth which certainly belonged to Gilbert Sheldon, Archbishop of Canterbury (d. 1677), who was one of the royal chaplains during the Civil War years and had been appointed a Clerk of the Closet in 1646. Charles had requested his attendance at the Isle of Wight but he was unable to get there as he had been detained in Oxford by Parliament. The Davila was the superb effrontery to take an English edition of Calvin’s Insemination of Christian Religion, 4to, London 1589, and write ”T. Herbert – his Majesties book’, and give it to the Royal Library – where it remains to this day.” (p. 47). The Balzac has no provenance between Charles I and Bristow’s Kentish Library in the late 18th Century and none of the others have any known later provenance before the 19th or 20th centuries.

MAGGS
The break with Rome was as irreversible as Henry's declaration. W. Bernard, however, to present it "as a conservative revision is yet Henry also wished it to be clear that his Church was part of the Council of the whole Church, and yet such a Council would itself be subject to the authority of lay princes.

The text of The King's Book is at first sight clear and straightforward. Even though Cranmer had been overruled by his opponents or the King on so many points, it seems clear that he had pulsed up the final text. Below the surface, however, the text is sufficiently hedged with qualifications and — if one looks for them — inconsistencies that historians have characterised its overall tone in a variety of contradictory ways: for Eamon Duffy, however, since he also cites such authors as Eusebius (for a priest's visibility at the making substance of the body and blood, as he "in verbo suo secreta pietate commutavit" [I3r] as well as Isidore: "Isadore saith that no man can please [god] without proper understanding of the consecrated elements in the mass," [R4r]). Substantial expositions then follow of the Declaration of Faith, the Creed, the Seven Sacraments, the Ten Commandments, the Lord's Prayer, the Angelic Salutation and articles on free will, justification, good works and prayer for the dead.

The importance of The King's Book is universally admitted. It was the bedrock for the English Church's Catechism and Prayer Book of 1549. It transmuted the Reformation's destructive anti-papism and the associated attacks on purgatory, "superstitions" and the salvational role of good works into a moderated set of beliefs which gave a reasoned and reasonable place to many of the devotional practices and religious principles which the priesthood and laity had in fact been following for all their lives. Its role was to do this in a way which managed to reconcile that continuity with the establishment of a protestant English Church.

The King himself had the last word in the book's composition. He too retained an innate conservatism about some matters of doctrine and of practice, and so the book presents what at times seems like tortuous logic to justify its own statements of doctrine. As he "in verbo suo secreta pietate commutavit" as well as Isidore: "Isadore saith that no man can please [god] without proper understanding of the consecrated elements in the mass," [R4r]. There are hints that he is strongly Protestant, perhaps even Lutheran. He refers to Sabbath-day exercises [R3r] and he regards the holy-day hearing of Mass and the word of God as being "body exercises" [R4r]. He also notes — evidently with approval — at the hallowing of the font, chalice, "corporace [corporal-cloth] and altar, etc., "that this is superstitio[n] and ought not to be" [R3r]. At the same time, we see an emphasis on those areas of priestly instruction that the Tudor word was always ready to remind its members of: the duty of children to honour their father and mother, as in the fifth Commandment (albeit rewarded by "The promise to th[em that] obey his lawe" and balanced by the "dutie of parents [to] their Childrens": The extension or politicisation of the fifth Commandment to cover the subject's duty to obey the king [Sat] is consistent with this (and adds confirmation of the early date of the annotator), as are the notes that "[in]judices of the Church [are] to be obayed" and "[mi]nisters must be [main] tayned by the people" [Taq]. The King's Book in its interpretation of the sixth Commandment, "Thou shalt do no murther", is extended in the text to the duty of all rulers and governors to use the law to punish wrongdoers, and the annotator has picked up on this, to write longer notes, one beginning "[This] law was given [to] all men, & ye end of [it] is, peace and love ... about how that magistrates may act.

Late Provenance: (17th-century) inscription below the excerpt from Cranmer “Beati Pacifi Blessed are ye Peace makers for they shall inherit ye Kingdom of Heven”. Henry Yelverton, 1st Viscount Longueville (c. 1656) and 19th Baron Grey of Ruthin (1664-1743), with gilt initials "HL" and coronet on the covers. Unidentified bookplate [95 x 75mm] roughly removed from the
When the Catholic exile Nicolas Sander’s London: Apud Johannem Dayum [John Day] Typographum. 1573

“THE WRITER IS A PITHY MAN, AND APT TO DEAL IN SUCH A CAUSE”

19 CLERKE (Bartholomew).

Fidelis servi, subditor infidelis responsum, una cum errorem & calumniarum quarundam examine quae continentur in septimo libro De visibili Ecclesiae Monarchia a Nicholao Sandero conscripta.


£950

First Edition. Small 4to. [Text: 189 x 117 mm]. [52 (of 55, lacking the errata leaf)]. Late 18th-century Flemish calf, corners with a gilt-tipped border with a black-stained frame, spine with six panels, the second with a red leather label, the others with a gilt floral tool (joints repaired). The truth is, that neither he nor any other in such an argument shall want either my head or heart, or yet any of my collections; but surely the writer is a pithy man, apt to deal in such a cause. Though he was young, yet I doubt little of him, whom I send to your lordship before God that trait was only of himself; ...”. Parker even sent Clerke to meet Burghley to discuss the details. Despite John Day’s complaint to Parker about having to print unvaluable Latin books he authorised Clerke’s book, delaying the printing of a volume of Neo-Latin verse, written by John Parker, Bishop of Norwich before his Marian exile in Zurich. Day knew he had to protect his patents on more valuable books printed in England at that time, and he shall not want my advice to him in the matter, and he shall not want my advice and diligence. ... Furthermore, to the better accomplishment of this work a present that shall follow, I have spoken to Day the printer, to cast a new Italian letter, which he is doing, and it will cost him forty mark, and loth he and other printers be to print any Latin book, because they will not here be uttered, and for that books printed in England be in suspicion abroad. - Correspondence of Matthew Parker, D.D. Archbishop of Canterbury, with J. Bruce & Rev. T. T. Powe (Parker Society, 1871), p. 441. “Mr Dr Clerke” was Bartholomew Clerke (c. 1537-90), a civil lawyer who had recently proceeded LL.D and ‘one of England’s most elegant and accomplished Latinitists’ [J. W. Binnis, Intellectual Culture in Elizabethan and Jacobean England: The Latin Writing of the Age, 1990, p. 198]. Clerke’s work progressed quickly and Parker sent draft sheets to Burghley for approval, leading him to suspect that Parker himself was the prime author. Parker, however, wrote to Burghley on 23 December 1572: “Your lordship writeth that you gave the writer’s pen was held by my hand. The truth is, that he was unique among English Catholics in holding a lawyer who had recently proceeded LL.D and “one of England’s most elegant and accomplished Latinitists” [J. W. Binnis, Intellectual Culture in Elizabethan and Jacobean England: The Latin Writing of the Age, 1990, p. 198]. Clerke’s work progressed quickly and Parker sent draft sheets to Burghley for approval, leading him to suspect that Parker himself was the prime author. Parker, however, wrote to Burghley on 23 December 1572: “Your lordship writeth that you gave the writer’s pen was held by my hand. 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20  CUDWORTH (Ralph, D.D.).  The True Intellectual System of the Universe: the first part; wherein, all the Reason and Philosophy of Atheism is Confuted; and its Impossibility Demonstrated. London: for Richard Royston, 1678

Small hole in the upper margin of the final leaf (enlus). Fine, crisp copy in contemporary light-brown sprinkled calf, manuscript paper label on the spine, red sprinkled edges (slightly rubbed, short cracks at the top and bottom of the front joint). £1,800


Second Edition. 22mo. [20], 642, [a ( indice)] pp. Contemporary plain calf (joints cracked but firm, head-tap broken, minor scuffing). £450

Provenance: Hon. Robert Curzon, 14th Baron Zouche of Harrington (1820-73), traveller and collector of ancient manuscripts and author of *Visit to the Monasteries in the Levant* (1843) and a distant relative of the author, with his signature on the front pastedown “R. Curzon. Hagley 1869” with “Lord Zouche” (he succeeded his mother in the barony of Zouche or de la Zouche). Later label on the pastedown of Loxwood House, Billinghurst, West Sussex, home of the 17th Baroness Zouche.


“GUIDED BY A SYSTEM OF PHILOSOPHY WHICH ALLOWS NO INDULGENCE TO FASHIONABLE FOLLIES”
A famous rarity of children’s literature. As it was published in three volumes over six years with four London editions of Vol. 1 and two of Vol. 2, as well as reprints in Belfast, Dublin, and Philadelphia during those years (and many editions subsequently). The ESTC record is confused with two separate entries (T231006 & T70591) for the first edition.

The first ESTC entry records only two copies - Bodley (Opie Ast) & University of Victoria in British Columbia, however the Opie Bodley copy is Vol. 2 only; another set of all 3 vols at Bodley (Arch. H c 46) which was owned by Maria Edgeworth lacks the title-page of Vol 1; and is reported on SOLO as having 28t, 3pp (the pagination of the 4th and 5th editions of 1789 and 1790); that record explains why ESTC reports it as having horizontal chain-lines which the present copy does not. The copy reported at the University of Victoria in fact has the 5th edition of Vol. 1 and the and edition of Vol. 2. The second ESTC entry records numerous copies; however examination reveals that almost all are mixed sets with later editions of vol. 2.

The only sets we can certainly locate with first editions of all three volumes are:
- Birmingham University Library, Cambridge University Library, Science Museum, London. (ex James Watt); Alexander Turnbull Library, New Zealand; Pierpont Morgan Library, New York; Providence Public Library, Rhode Island; Lilly Library, Indiana University (ex A. E. Newton, monaco by Riviere, with a presentation inscription from a later edition or volume dated 1795 bound-in); Harvard University Library. ESTC lists a set at the Rosenbach Museum, Philadelphia but it is not on their online catalogue.

Only four sets (beside the present, for which see below) are recorded as having been sold at auction in the last seventy years: 1) Bodley copy (now at Lilly) originally sold at auction in 1797 for 21/10/1974, lot 647 (sheep, not uniform), £280 to Maggs; a copy was bought at Sotheby, $210; the copy now at Birmingham University was sold at Sotheby (Hodgson’s), 29/7/1982, lot 184 (calf, gilt spine), £200 to Hannas.

The second copy sold at auction in 1941 for $400 was resold at Parke-Bernet, 7/2/1944, lot 198, £520 to Hannas.

On reviewing the second volume (Monthly Review, Vol. LXX, Nov. 1786), Enfield was able to identify Day as the author: “Sandford and Merton are already well known by many a fine-side, and have afforded many an hour’s instructive entertainment to young people. It is with pleasure we announce to them the continuation of this agreeable tale, and, at the same time, assure them, that, if not be their own fault, they will receive more improvement from this volume than they have done from the former. The sensible and ingenious Author (Mr. Day) possesses in great perfection the happy art of conveying useful information, just and manly sentiments, and important precepts, in the form of dialogue and story. Excellent lessons of hardly temperance, activity, humanity, generosity, and piety; rational views of society; and, withal, many articles of instruction in science, are, in this little volume, agreeably woven up in the form of narration.” (p. 366) ... “Perhaps the Author intends too much upon his favourite idea of training up children to do, and to bear, every thing, and requires a degree of passive hardness scarcely to be expected in the present state of society; if it be an error, it lies, however, on the right side, in an age in which there is so general a bias toward luxurious effeminacy. He has also, we think, expressed himself too strongly concerning the difficulties and hardships of the military life. But these trifles weigh nothing against the uncommon merit of this work; which we trust the Author will continue, till he has conducted his young friend, Harry, up to manhood.” (p. 367/8).

Provenance: Pencil note ‘quite so’ beside the description of the goaty gentlemen (II, p. 24). Philip & Georgianna Gell, of Hopton, with their ink names (his crossed-out) on the front flyleaves. Philip Gell (1757-1842), of Hopton Hall, Wirksworth, Derbyshire, married in 1791 Georgianna Anne, daughter of Nicholas Nicholas, of Boys Court, Kent; they had one daughter Isabella who married in 1818 William Pole Thornhill. He was M.P. for Malmesbury 1807-12 and Penrhiw 1812-18 but made little mark. The Hopton estate eventually passed to the Chamber-Pole family who briefly added the name of Gell before selling the estate in 1953. A section of library, at least, remained intact until it was sold in 1954 when this copy was acquired by Pickering & Chatto (with their collation note at the end of vol.) and sold in October 1978 for £500 to Hans Feilner, antiquarian bookseller and Christie’s book expert; his collection was recently dispersed at Christie’s South Kensington and Chiswick Auctions - this was Christie’s 19/12/2013, lot 160.
Written in a single neat hand, most probably autograph, with occasional corrections + one altered passage and one insertion on separate sheets of different paper, carefully laid out with running headlines and sidenotes (many of the sidenotes added slightly later in the book) and watermarks. The book was to be ready for the press.

The author had a marked aversion to ending sentences except at the end of paragraphs. For the sake of the sense the following transcripts have been altered to round off sentences. Consequently many sentences now begin with propositions.

[Pa 2-7 (“To the Cleargie of the Church of England”)]

... Some time before I had occasion to, or thoughts of writing, it pleased God to bring me to the gates of death, at which time examining my fitness to die, my Conscience did not accuse me of any customary willfull sin, yet remembering that in hearing the Doctrine of the Trinity I often found my faith so staggered that I could not make any application of comfort to my State, though I resolved to believe it could be proved to me by Scripture. Wherefore I resolved the assistance of that Worthy good man Doctor Sones* who was my Spiritual Pastor [sidenote: he was at that time the long Parliament Prisoner in the Kings sault] and so could not be present with me to give ye assistance I needed but these texts alleged by him not appearing to me at that time to prove it, I persuaded my self to receive it upon the authorities of the Church, but the enemy of my Soule suggested that I could rely upon the judgement of the Church I must rely upon the judgement of the Church of Rome for she only had been the constant visible Church to have been relying on, and the only pretended to infalliblity, as for our Church it was rent asunder by divisions and amongst so many opinions I should never know whose to choose, and that therefore I must either resolve to be a Papist or else resolve to examine the Articles of my Creede myselfe. In this strait I chose the latter, and thus the Devil attained his designe of putting me upon the examining the main Articles of my Creede as whether there were a God or not, what he is? and whether he had the said Commissions which he had resticted upon glory to him. So I discoursed them privately to two eminent Divines, [long sidenote: Dr. Jerem. Taylor,** and Doctr Robert Mossom.*** These worthy Prelates did not give this advice rashly they both wrote their judgements in this point after their perusall of my papers without any concurrence with them but rather with an intention of convincing me of error in that in which I disented from them. But this gave me occasion to examine myselfe more fully and more clearly in them, their great humility and zeale for truth to their judgments in this point after their perusall of my papers, and written for publication after consultation with Dr Jeremy Taylor and two other eminent divines. The anonymous woman writer may be identified as Christian[a] (Bruce) Cavendish, Dowager Countess of Devonshire (1595-1675).

MANUSCRIPT TREATISE ON THE DOCTRINE OF THE TWO COVENANTS AND ORIGINAL SIN BY A WOMAN WHO MAY BE IDENTIFIED AS THE DOWAGER COUNTESS OF DEVONSHIRE

23 [DEVONSHIRE (Christian[a] (Bruce) Cavendish, Dowager Countess of), attributed to]. “A Key to Concord in the long debated point of original sin, and other controverted points. Written by a true lover of unitie.” The Preface “To the Cleargie of the Church of England” is signed “An Obedient Daughter, and true Member of ye Church of England.”

[England, circa 1660]


An unpublished treatise on the Doctrine of the Two Covenants (Election & Reprobation) and Original Sin prefaced by a remarkable spiritual autobiography describing a year battle with her conscience over the fundamental tenets of her faith.

Written in a single neat hand, most probably autograph, with occasional corrections + one altered passage and one insertion on separate sheets of different paper, carefully laid out with running headlines and sidenotes (many of the sidenotes added slightly later in the book) and watermarks. The book was to be ready for the press.

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in some particulars oppose what they had printed (as though they had differed somewhat from each other in this, and most of the points I have treated of, yet they gave such a concurring judgment to this book as I can present to you as that they had said that it might be of good use to the Church. And therefore they encouraged me to make it publick, without whose approbation, or some others as able to judge I should not have ventured to make it a publick view, though my Conscience gave great testimony to the truth and usefulness of it."

"But in this I hope I shall not be an evil president to other". The one is, that ye manner of the coming in of Original Sin, as I cannot reasonable be thought to be so ignorant in ye Scriptures, the truth and usefulness of it."

"I judge to this book I now present to you as that they both said in some particulars opposeth what they had printed"] who though upon it."

"What may be said in prejudice to the authorising what encouraged me to make it publick, without whose approbation, of that rank in respect of my little studying of humane Writers, yet considering I have spent very much of my time for this fifteen or sixeenteen years together, in studying the Bible only and Expositors upon it."

"To the 2d. Doctrine built upon Scripture as this is ought not to be rejected, of that as it seems to me it may be strongly inferred, that the mightie hand of God hath gone along with me in this worke, in that it is accomplished by a person so infinitely too weake for such a business."

"An Obedient Daughter, and true Member of ye Church of England."
In the Preface to De Justificatus, Taylor wrote that “I have found, that some men, to whom I gave and designed my labour, and for whose sake I was willing to suffer the persecution of a suspected truth, have been so unjust to me, and so unmerciful to your Honour (Madam), and to some other excellent and rare persons, as to tell stories, and give names to my proposition, and by secret murmurs hurry you from receiving that good which your wisdom and your piety would have discerned there; if they had not affrighted you with telling, that a snake lay under the Plantane, and that this Doctrine which is as wholesome as the fruits of Paradise, was inveigled with the infoldings of a Serpent, subtle and fallacious. Madam, I know the arts of these men, and they often put me in mind of what was told me by Mr. Sackville the late Earl of Dorset’s Uncle; that the cunning Sects of the World (he named the Jesuits and the Presbyterians) did more prevail by whispering to Ladies, than all the Church of England and the more sober Protestants could do by prejudice or fears, terrible things, and zealous nostrums, confident sayings and little stories, governing the Ladies consciences, who can persuade their Lords, their Lords will convert their Tenants, and so the World is all their own. and therefore (Madam) I have taken the boldness to write this tedious letter to your Honour, that I may give you a right understanding and an easy explanation of this great Question; concerning the authority of the Church of England as opposed to the tenets of her faith, even as to the existence of God himself and the real meaning of the phrases in the dogmas of the Church.”

“Object. That the Article is concerning Original sin, which hath in these two parts, sin imputed, and sin inherent, both which I acknowledge. I say our first Parents sin is imputed in their Posteriorite to Condemnation, but it is seen when they, in their own persons, not in the reins of Adam, have condemned Gods paternal government; as Adam did, then by incurring in that sin which deprives the World of the visibilitie of Gods government. In yt perspicuous manner intended, they are justly charged, for all the ill consequences of yt universal rebellion, the privation of man nature being one of those evil consequences. They are justly charged for that privation, which privation is commonly called, the corruption of nature or sin inherent, and that is the second part of Original sin, the which I heartily acknowledge to be the sin deserving eternal torments to hell. But this sin in innocent Infants in their conception, but by insolent sinners in their rebellion, and this is confirmed by the Apostle who saith the Law without which there is no sin Rom: 4:15 and by which concupiscence, and the impieties of nature is sin, Rom: 5:13 is good if men use it lawfully. Knowing or taking notice of this that the Law was not made for good, Roms: 7:9. But that comes not as the Apostle sayth, thou shalt not lust then concupiscence got strength by which concupiscence and the infirmities of nature did not kill him, but when the Commandement came that sayth, thou shalt not lust then concupiscence got strength enough to beget unity in the Church, which God of his goodness grant. O blessing of God upon their labours determine those points and add to the Righteous, but for the lawes & disobedient, for murderers of Fathers, and murderers of Mothers, and therefore sure not for innocent Infants to condemn them to eternal torments, for their natural imperfections which they brought not upon themselves. Concerning the time of Infancy the Apostle saith of himselfe, that the first Parents sin is imputed, and sin inherent, and that is the second part of Original sin, the which being made use of by the learned, may through the same insight behind the traditional doctrine to particular sins constituted the Pelagian heresy. He attempted to avoid it by placing the insight behind the traditional doctrine in the challenge posed to the will by a naturalised version of the Augustinian fallen state, which was nevertheless morally indifferent in itself. The insights and confusions in Taylor’s treatment of original sin and his anthropology, notably regarding the human will and its freedom, can provide a fruitful basis for a more general consideration of the question of ‘orthodoxy’ concerning original sin and the classical Christian doctrine of man.”

Our anonymous female writer, who we would suggest was probably Christiana (a Cavendish, Countess of Devonshire, faced the same theological crisis as Taylor did. Her particular crisis, however, stemmed from her simple inability, as a mother, to believe that ‘innocent infants’ could suffer by the sin of Adam or that their innate or natural concupiscence could be a sin. As she says on p. 38: “The point I propose to prove is this that each man of Adams posterity by his own personal guilt, and not any derived from Adam makes concupiscence and the infirmities of nature sinful and damnable to himself.” Eve, incidentally is never mentioned by name in Taylor’s letters to his ‘Ladies’ of the “cunning Sects of the World” except for being accused of being a witch in Unfortunately, this is important as it later became necessary to prove to an uncertain audience that this is not the case that the text of the Scripture is a lie or that Eve was not Adam’s wife. What women writers did not do was, using Biblical exposition, challenge one of the key Articles of the Church of England from within.

Provenance: No early marks of ownership. John Dunn Gardner, formerly Townends (Oct-1905), illegitimate son of John Maggots [uncatalogued and in reserve stock since then].

MAGGS
Two Books from John Donne’s Library that were Central to his Reading for Pseudo-Martyr (1605)

ON THE ORIGIN, NATURE AND POWER OF KINGSHIP


First Edition. Small 4to. 240 x 139 mm. [2] (Auctor Lectori), [2] (errata) pp. Contemporaneous limp vellum, narrow top, two pairs of fabric ties missing; spine with old vertical ink lettering “Blacuuodaeus in Buchananum. / Poitiers. 1581” (front inside joint split). Text lightly browned throughout, occasional spotting; paper flaw in the lower fore-margin of Q3 affecting two letters on recto and verso; paper flaw in X3 causing a short tear from the inner margin; some tears in upper fore-edge. £30,000

John Donne’s copy, with his pencil reading marks, of a book on the nature of kingship, a subject central to his first published work Pseudo-Martyr (1605). In fine original condition, exactly as it was on Donne’s shelves.

A reply by Adam Blackwood (1539-1613), Scottish civil lawyer, Roman Catholic polemicist, and counsellor to the Parlement of Pictiers (an office in the gift of Mary, Queen of Scots to whom this work is dedicated), to the influential/controversial De jure regni apud scotos (Edinburgh, 1579) by the great Scottish poet and historian George Buchanan (1506-82) - “a dialogue between the author and Thomas Maitland which defended a kind of constitutional monarchy in which bad kings could be legitimately deposed” (ODNB). COPAC records 15 copies in UK libraries, including Archbishop Bancroft’s copy at Lambeth Palace and Archbishop Tobie Matthew’s copy at York Minster. Reprinted at Paris in 1588 and Poitiers in 1612.

“Blackwood argued in juristic terms to prove that a true king had such imperium merum a solutum as no elective magistrate, not even the Roman princeps, enjoyed or could claim. Such a king was, for one thing, anointed: he had been consecrated by a rite Blackwood describes as ‘a symbol of divinity and, as it were, a sacrament’. Secondly, royal power was strictly and indefeasibly hereditary: the heir to the crown becomes king immediately upon the death of his predecessor. Blackwood, also insists, however, that ‘kings inherit, not from [previous] kings, but from the realm [itself]’. This, by implying that the realm subsists in some sense independently of the king, may recall [Ninian] Winzet’s concept of a regnum to which both king and people are ‘bound’; and it may appear, similarly, to limit the full power over the laws which is the essence of regia potestas. Blackwood, however, argues from the postulate that kings succeed to the realm rather than to their predecessors to the conclusion that, just as the king may abrogate or repeal any law he has himself made, so he is not bound by any agreement entered into by kings who have preceded him on the throne. And to this point we may add, finally, the point that Blackwood’s theory of kingship is based upon a view of human society in which force is the inevitable origin and basis of authority.” - James H. Burns, The True Law of Kingship: Concepts of Monarchy in Early-Modern Scotland (Oxford, 1996), pp. 226-7.

Blackwood’s view of the rights of kings would have suited King James VI of Scotland, as he then was, much better than that of his old tutor Buchanan, whose book was condemned and ordered to be purged by the Scottish Parliament in 1584, two years after his death.

John Donne’s copy with his ink signature “J:Donne” in the lower fore-corner and Italian motto at the head of the title “Per Rachel ho servito, & no[n] per Lea” [“It is for Rachel I serve and not for Leah”; a line taken from Petrarch, itself based on Genesis 29.25] and numerous ink and pencil markings in the margins throughout (see below).

Number 27 (“in the possession of John Sparrow”) in Sir Geoffrey Keynes’s census of books from Donne’s library in his Bibliography of Dr. John Donne, 4th edn, 1973).

Keynes’s census included a number of titles without Donne’s markings but which survive bound together with ones that do, as well as three detached title-pages and a couple of forgeries and a few books “given to friends, but not proved to be part of his library”. The most recent estimate is that around 80 titles have now been identified from Donne’s library, of which some to are in the Middle Temple Library in London (Hugh Adlington, “Close reader: John Donne’s Horace”, Times Literary Supplement, 16/1/2005,
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pp. 14-15); of these 280 titles approximately three-quarters have his signature and/or motto, both of which have been crossed out during rebounding as he wrote them close to the edge of the page. Only a very few books from Donne's library now remain in private hands.

As Keynes wrote, “Donne's erudition and virtuosity in ecclesiastical polemics can only have been founded on hard reading and familiarity with contemporary writings. He is likely, therefore, to have possessed a considerable library...” It is noticeable that the great majority of [the 280 or so titles now known] were published before the appearance of Pseudo-Martyr in 1660, the work for which Donne first applied himself seriously to controversial theological. It is still more remarkable that only very few of the books were published after 1660, the year in which he took orders. It seems, therefore, that he collected a good part of his library while at work on Pseudo-Martyr and that he bought fewer books after entering the Church. - Keynes, Bibliography, p. 219.

Marked throughout in the margins by Donne with his characteristic short pencil dashes (usually vertical but also horizontal or diagonal), occasional pencil brackets and some vertical ink lines.

Donne's reading marks are on 281 pages: [ii], [iv], [v], [vii], [x], 1, 2, 25, 27, 29, 31, 42, 46, 52, 62, 92, 134, 135, 139, 142, 151, 152, 155, 157, 171, 172, 173, 175, 179, 181, 187, 195, 203, 205, 207, 208, 218, 219, 221, 222, 224, 235, 237, 238, 239, 243, 255, 257, 258, 274, 275, 276, 277, 279, 301, 306, 328, 336, 337, 340.

This belongs to us as we are; and is no more...’ - John Donne, Romane Church where Donne wrote: “If then this give us light, into the mind is being reassessed - see, Graham Roebeck, “The Controversial Treatise” in The Oxford Handbook of John Donne (2010), pp. 249-63, where it is described as revealing “the most important theological thought on religion” and embodying “the timeless truth, a penetrating view of the impulse to self-destruction” (p. 256).


While Donne did not directly refer to either Buchanan's original work (understandably) or Blackwood's reply in Pseudo-Martyr, he did also own, and extensively marked up, another response to Buchanan: William Barclay's defence of the divine right of kings, De regno et regali potestate aduersus Buchananum, Brutum, Bouchierum, et reliquos Monarchomachos (Paris, 1600) [Keynes loc. cit., 1991 p. 185]. However, there is no evidence that he bought fewer books after entering the Church. - Keynes, Bibliography, p. 219.

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Donne read deeply and voraciously; not, perhaps, so much for understanding but rather to furnish support for his arguments. It might be said that he devoured his books.

Blackwood’s text formed part of an extensive reading programme for his first published prose work, Pseudo-Martyr. Although it is not directly quoted from by Donne, Blackwood’s Donne’s library and reading.

Title: John Donne directed in his will (proved on 5 April 1631) that his books, except for a few specific bequests listed in a schedule that has not survived, should be sold for the benefit of his heirs (Keynes, Bibliography, 4th edition, p. 262).

1: Unidentified institutional library with neat ink shelfmark “O.3.9” in the top fore-corner of the title and on the front pastedown.

2: Old pencil bibliographical note in French “Cet Édition de l’ouvrage le plus importante de BLACKWOOD NO 547 Bibliographie Laing”; other notes “Scott 127”, “[David] Laing’s copy sold for 44-29 [in 1879].”

3: Arthur Kay (1865-1939), of Glasgow, collector and textile manufacturer, sale Sotheby, 26/1/1930, lot 96, cat 121/120 - to Murray. Kay had a good Donne collection, including a presentation copy from John Donne junior to Bisbeatenus at the Earl of Oxford now at Folger. Price catalog and note on the front pastedown “h/h See Mr Kay’s Catalogue Donne.”

4: Mr Grant, probably John or Douglas Grant of John Grant Bookellers, Edinburgh, with a letter from him to Geoffrey Keynes dated 17 March 1939 loosely inserted: “I do not see any reason whatever to doubt the authenticity of this signature & motto,”... .

5: John Angus Hanbury Sparrow (1906-92), Warden of All Souls’, Wadham College, Oxford, bibliophile, and schoolboy-editor of Donne’s Devotions (1939), with his book-label and with a letter addressed to him by Christopher Lawrence, of New College, Oxford dated 15 Tuesday March” discussing Donne’s motto; sold before 1972 to the Earl of Oxford now at Maggs.

6: Robert S Pirie (1914-2015), of New York, with his pencil purchase code “Q,XCZ” at the head of the front pastedown; sale, Sotheby, New York, 14/1/2015, lot 306 to Maggs.


First Edition. Small 8vo. [Text: 209 x 143 mm]. [4 (first leaf with engraved title on a cartouche held by two caryatids).]; [19 (front latory leaves contain text of contemporary lines).] Short tear from a flaw in the inner margin of f.2-4; Xerox-Xy brevior. Contemporary limp vellum (old vellum rebinding and lacking, but old endpapers; a sheet of light-blue printed paper used as liners has been removed from inside the covers at front and back; zooms split in the front joint; two pairs of ties missing). Modern drop-back box.

Donne’s copy with his pencil reading marks throughout of a work on the Guardianship of Angels from which he quoted in his first published work, Pseudo-Martyr (1605), and probably referred to in his poem “Air and Angels”.

First and only early edition of this deeply-researched work on the history and nature of the guardianship of angels dedicated to Pope Paul V (Camillo Borghese) by Andrea Vettorrelli (d. 1659), of Bassano, Doctor of Theology, who was a Penitentiary Canon of Padua. Catholic COPAC records 9 copies in England and, where it is known, their contemporary ownership demonstrates how important it was for Protestant theologians to have access to contemporary Catholic texts: British Library, Bodley [1 copy, ex John Selden], Cambridge UL, Durham UL [ex Bishop Cusin], Lambeth Palace [ex Archbishop Abbots], Trinity College Cambridge, Wadham College Oxford, York Minster [ex Archibishop Tobie Matthew]. WORLDCAT lists no copies in the USA.

John Donne’s copy with his ink signature “J:Donne” in the lower fore-corner and Italian motto at the head of the title “Per Rachel ho so onepro” on f. 6; f. 2 indicates, on f. 135v). Up to f. 50 these dashes are on almost every page then roughly every other leaf from f. 64 to the end of the book (f. 154r). Marked throughout in pencil by Donne with his characteristic short dashes (usually vertical but also horizontal or diagonal) and occasionally with short brackets (one erratum has been corrected by deleting a “non” on f. 135). Up to f. 50 there are dashes on almost every page then roughly every other leaf from f. 64 to the end of Book I (f. 79r).

Book II has marks on f. 79r and then on almost every leaf from f. 88 to the end (f. 154r).

This volume is of particular significance as Donne refers to it specifically in Chapter IX, paragraph 3 of Pseudo-Martyr (1605), with references to R 16, 27, 114, 105, 106, 148, 149 in Vettorrelli’s text. All these leaves (except 168) have Donne’s markings: “But

for this spiritual Monarchio which they fancied, I think, that as some men have imagined, and produced into writing, divers Idaus, and so what a King, a Governall, an Orator, a Courtier should be. So these men have only Idaeated what a Pope would be. For he could come to a true and real exercise of all that power which they attribute to him, I doubt not, but that Angell, which hath so long served in the place of the particular Assistante in the Conclave, [side note: Vettorrelli de Custodia Angelorum] for, since they afforded a particular Tutelar Angell to every Colledge or Corporation, And [side note: Fol. 65] to the race of Phe and of Phus, and of Arts, since they allow such an Angel [side note: Fol. 133] in every Invisible Kingdom, yea [side note: Fol. 141] to Archistribut, [side note: fol. 173] yea to Hell itself, were it very unequall to deny one to this place.] This Angell, I say, would be glad of the room, and become a Suter to the holy Ghost, to name him in the next Conclave. For he should not only enlarge his Duties, and have also all the lower worlds [side note: Fol. 104] under him, but hes shall have those two principall Scripturis which ever attened the Pope, Michael, and Gabriel, for, that Gabrielis the second, [side note: Fol. 105] Vettorrelli produces two very equal witnesses, The Romane Lattionie, and Tcssus Hierusalem. And all the particular Angells of all spiritual [side note: Fol. 106] Societies; And [because also (he says) he is Temporall Lord] all the Archangels, and Principalties, which govern severall creatures, shall concur to his Guard and assistance.” - John Donne, Pseudo-Martyr, ed. Anthony Raspa (1999), Chapter IX, paragraph 4, lines 28-30 (p. 180).
In the introduction to his 1999 edition of Pseudo-Martyr's Rasa, raspa discussed at length Donne's use of a huge range of sources, particularly in canon law, in mounting and composing the work: "The vast out of Donne's references to secular and spiritual authorities in Pseudo-Martyr, has therefore much more design than a cursory, discouraging modern look at his marginalia reveals. (p. xix) ...

The extent of Donne's knowledge of canon law and history is also attested to by his handling of related works of moral theology and philosophy. A considerable number of moral theologians and philosophers, many of them Spanish, whom Donne cites, fall likewise into the web of his canonical references. (p. xix) ... Donne cites these works over and over with considerable familiarity, for he knew not only the laws of the canons, but also the methods of their practical application in everyday life in the contemporary Catholic world. Many of these moralists like Navarre, Conimbriga, Carvin, and Victoria, Donne cites in behalf of his own case that he is presenting. The Complete Poems of John Donne; revised edn, 2010, p. 123) has pointed out in his annotation and/or motto still at Chichester Cathedral while Mary Hobbs, "Henry King, John Donne and the refounding of the Chichester Cathedral Library" in The Book Collector, Winter 1981, Note 449, pp. 330-21). After the capture of Chichester on 24 December 1642 after an 8-day siege Bishop King's library was pillaged or sold off. Those volumes which had been able to save or retrieve or acquired afterwards were bequeathed to Chichester Cathedral Library by his son John in 1671. 2: Late 19th-Century Chichester Cathedral bookplate (No. 793, Shelf S.C.) on the spine pasted down and printed shelf-label "793" on the spine; two pencil shelf-marks above the bookplate have been erased, possibly in one of the two Sotheby sales of Chichester books on 14/11/1949 (lot 135) and on 20 October 1949 (lots 334-343). Four lots of 1865-1870-century books in the first sale contained "others" - 19, 36, 39 & 54. However, Sotheby's did spot Donne's copy of Vilagut [Keynes L10] which was bought back for the Cathedral by Canon Lawther Clarke for £6 (lot 14). Several private sales were also made by the Cathedral at the time: small groups of 18th and 17th-century books from Chichester are now at the Senate House Library, Reading University and Bristol University, though they include none from Donne's library. The sales caused a scandal in Chichester at the time as the Dean had not told the Bishop and lots were withdrawn by the Cathedral authorities and two more, like the Vilagut, were bought back at the sale. J. H. P. Pafford, Goldsmith's Librarian, University of London, also reported his purchase of a volume from Donne's library containing two works by Crecelius & Parl [Keynes L15 & L16] in the Times Literary Supplement on 24/4/1949. Pafford did not say where his volume came from but it is now known to have come from Chichester Cathedral Library and was sold after his death at Bloomsbury Auctions, 19/6/1997, lot 279. It was Pafford who acquired the volumes for the University of London in 1948 that are now in Senate House Library, so perhaps he bought his Donne volume directly from the Cathedral.

For a detailed account of the fate of Bishop King's library, see Daniel Starza Smith "This strange conglomerate of books" or 'Hobbs's Leviathan': Bishop Henry King's Library at Chichester in Dimmock (Matthew) et al, eds, Art, Literature and Religion in Early Modern Society: Culture and Conflict (2014), pp. 17-26; also see Mary Hobbs, "Henry King, John Donne and the refounding of Chichester Cathedral Library in The Book Collector (Summer 1984), pp. 119-205. Dr Smith concluded that, "King's original collection probably held about 3000 books, but only about 1000 are recorded in the 235 Old Catalogue [of Chichester Cathedral Library]. The fact that only 100 remains today suggests that the majority of books which included the King Library as reconstituted and bequeathed shortly after his death and the death of his son John, was removed from the cathedral in the intervening years. Two-thirds of the original collection was lost after the 1642 siege; perhaps another 70-100 books were sold in the 1650s. The remaining 600-800 missing books must have been taken by private individuals, or so damaged by their negligent storage conditions that they were deemed unsalvageable", literally so in the case of some 2000 volumes which it seems were sold for pulp. For a detailed account of the controversy surrounding the late-1940s disposals and the terrible condition of the library at the time, see Mary Hobbs, "Books in Crisis at Barsetshire in The Book Collector (Spring 1995), pp. 37-50. While we cannot say how this volume left Chichester it was most probably at this time; that it retains its original binding with its Chichester bookplate suggests that it was sold or lost through carelessness rather than, as Hobbs speculated, perhaps "lost in more criminal fashion" ("Books in Crisis", p. 48).

THE LAND OF FAERY REVEALED & MAPPED

26 DRAYTON (Michael). [Poly-Olbion.] A Chorographicall description of all the tracts, rivers, mountains, forests, and other Parts of this Renowned Isle of Great Britaine. With intermixt of the most Remarkable Stories, Antiquities, Wonders, Rarities, Pleasures, and Commodities of the same. Digested into a Poem by Michael Drayton, Esq. With a Table added, for direction to those Occurrences of Story and Antiquitie, whereunto the Course of the Volume easily leades not. - The Second Part, or a continuance of Poly-Olbion (third issue of the First Edition of Part 2): by Augustine Mathewes for John Marriott, John Grismand, and Thomas Dewe, 1622

Poem by Michael Drayton, Esq. With a Table added, for direction to those Occurrences of Story and Antiquitie, whereunto the Course of the Volume easily leads not. - The Second Part, or a continuance of Poly-Olbion (third issue of the First Edition of Part 2). Small Folio. [Text: 286 x 185 mm]. [22 (including the leaf of verse “Upon the Frontispiece” and the back leaf, both with page-numbers added at the top). Vertical crease in the leaf of verses, engraved title and letterpress title; narrow diagonal dribble of glue from the inner margin of leaf A2; small rust-blot in the face of one muslin in the Map to Song 4, crease across the lower fore-corner of pp. 219-22; two semi-circular stains in the fore-margin of the first few leaves in the second part; small stain in the upper margin of pp. 259-27; two short creases in the final map; otherwise just a few occasional small ink marks or rust-marks.

Fine copy in mid-1640s sprinkled calf, the covers and spine-bands outlined with blind rules (modern gilt lettering “POLY- / OLBION” added), front pastedowns covered (joints rubbed with a small hole exposing the fourth band on the front joint; small hole [10mm. diameter] from insect damage on the front cover; flyleaves browned by the turn-ins; vertical crease in the front flyleaf).

STC 7218 (third issue) & 7330 (variant omitting Drayton’s name from the title). The first issue appeared in 1612, without a letterpress title. The second issue has an added letterpress title (with “Esq.” below Drayton’s name) and a four-page Table. The portrait is in the second state, titled “Henricus Princeps”, and the maps have page numbers. The final leaf of Part 1 finishes without the word “Finis” between the two ornaments. Although many copies have been broken-up so that the maps can be sold separately Poly-Olbion, in its various issues, remains one of the most common of English 17th-century illustrated books though the vast majority of surviving copies have been washed and pressed and rebound for collectors and booksellers over the last 150 years. Fine copies in contemporary bindings such as the present are, however, remarkably uncommon.

Poly-Olbion is one of the most beautiful of English seventeenth century books, and the first topographical epic poem. The first part is composed of eighteen 400-line “Songs” covering Wales and England from the south coast and west half of the Midlands as far as Cheshire. The twelve “Songs” in the 1622 continuation cover East Anglia, the eastern Midlands, north-eastern counties and Westmorland and Cumbria. Together they total some 15,000 lines of verse. Drayton planned a third part covering Scotland and the Orkneys (as mentioned in the dedication to Prince Charles). We know from Francis Meres that Drayton was working on the poem in 1618, and in 1621 it brought the author an annuity of £10 from Prince Henry, the dedicatee of the first part. It received the highest praise from Ben Jonson in his liminary poem, “The Vision of Ben. Johnson, to the Muses of his friend M. Drainton” (1621):

Though has made thy way And flight about the Ile, well neare, by this In thy admired Periegesis, Or universal circumdation Of all that reade thy Poly-Olbion But readest? That are ravish’d! such was I With every song, I scarce, and so would dye.

Ben Jonson was “ravish’d” but today, like most lengthy poems, Poly-Olbion is largely unread and has been long ignored as a text. However, it is now the subject of a research project led by Exeter University which will result in the first modern scholarly edition to be published by Oxford University Press: poly-olbion.exeter.ac.uk

John Selden wrote the “Illustrations” or notes to the first eighteen “Songs”; the others have no notes. For a brief analysis of Selden’s notes, which were provided at great speed and even while the book was in the press, see: G. J. Toomer, John Selden: a life in scholarship (2 vols., 2009), pp. 108-15. Selden dipped into material that he was compiling for Tities of Honor (1614) and quoted from unpublished manuscripts. While some of his notes are
“William Camden’s Britannia provided the primary source for the geography of Poly-Olbion, just as it had done for the masques of [Ben] Jonson and [Inigo] Jones. In the Poly-Olbion Britain is described as if it were a living body with organs and limbs, ‘branch with branch riv’ing; in an amazing conceit,’ a modern British archaeologist comments, Drayton turned the whole land into one vast court-masque, or a series of them, personifying the rivers and other natural features as one sees in the maps…” – Kenneth Robert Oliver, From Britain’s Renaissance to America’s New World (2002), p. 132.

Scenes such as the combined female orchestras of Cornwall and Glamorgan competing for the ownership of the Isle of Lundy (Song 4) and the marriage of the rivers Tame and Isis at Oxford (Song 15) could be illustrating a court masque and female figures such as the New Forest and the Isle of Wight (Song 5), the Isle of Lundy standing between Neptune and Nereus (Song 15), the Isle of Anglesey (Song 9), the three huntresses representing the Forests of the World (Song 17), and the Isle of Oxney (Song 18) could have come straight from the Masque designs of Inigo Jones. Sir Roy Strong has speculated that William Hole’s engraved title-page may have been designed by Jones: it is “adorned with figures that seem to to have stepped straight out of the Barriers”, i.e. Prima Henrii Barriers performed at Whitehall on Twelfth Night 1610 with sets and costumes designed by Jones and including Ben Jonson’s masque The Lady of the Lake. (Henry Prince of Wales and England’s Lost Renaissance, 1986, p. 131).

Moreover, the figure of Britannia herself, the centre-piece of the engraved title-page where she is depicted seated beneath an arch supporting figures of Brutus, Julius Caesar, Hengest and William the Conqueror, is wrapped in a cloak covered with a landscape of Britain which could be the very scarf given by Tethys, the Titan-sister-wife of Oceanus and mother of the river gods and Oceanids, to the newly-invested Prince of Wales in Samuel Daniel’s masque Tethys Festival or the Queen’s Wake performed on 4 June 1610:

This scarfy, the zone of love and Amitie, Tun’d the same: wherein he may survey, Inspire’d all the auspicious Empire That he is borne unto another day.

In Tethys Festival/Queen Anne, in the form of Tethys herself, heads out 13 ladies, each dressed as a river nymph, with the Princess Elizabeth (Thames), Lady Arabella Stuart (Trent), the Countesses of Arundel (Arun), Derby (Derwent), Essex (Lee), Dorset (Aire), and Montgomery (Severn), Viscountess Haddington (Rother), Ladies Elizabeth Gray (Medway), Elizabeth Guilford (Dulais), and Katherine Petre (Elwy), Lady Winter (Wye), and Lady Windsor (Usk).

The twelve plates in the second part, though the figures are just as imaginative, lack something of the same quality in the engraving and something of the charm in the design. They may well be by another engraver than William Hole and by another designer.

As Roy Strong observed, both Poly-Olbion and Tethys Festival are “conceived in identical mythological terms” (Henry Prince of Wales, p. 13). It is very tempting to see the hand of Inigo Jones in both and go further than Strong and suggest that Jones may be seen as the designer of the mythical figures in the “maps” in at least the first part of Poly-Olbion. extraneous to Drayton’s text, they were certainly of tangential interest both to himself and to later readers. He also contributed a 5-page address “From the Author of the Illustrations” which is unsigned but dated from the Inner Temple 9 May 1612. As the Exeter Poly-Olbion Project comments: “These quirky, digressive and deeply learned notes have never been accorded anything beyond the most basic editorial attention, yet are recognized as an important early work of a key figure in seventeenth-century intellectual history.”

Poly-Olbion has long been collected (and dismembered) for its uniquely beautiful engraved maps - though they are generally considered maps they are really illustrations as they have no practical application and cannot count as such in a country which had reduced Christopher Saxton a generation earlier and, at exactly the same time, saw the publication of John Speed’s A New Map of England and Wales, the only male presence beside the Sea-Tritons which inhabit the coastal waters, a group of men dancing around a May-pole in the Cotswolds and another group picnicking in the plain below the Cotswolds and another group picnicking in the plain below (Song 14) and a man lying in the ruins of Old Verulam (Song 16). The female towns and cities are clothed and crowned with flowers, the rivers are naked and the islands semi-naked while the forests are dressed and armed huntresses. Together, they form not a map of England and Wales but a map of the Land of Faery.

As suits a country personified by the figure of Britannia at the centre of the engraved title-page it is a largely female land. It is also, primarily, a watery land, criss-crossed by a network of rivers and surrounded by seas. All the rivers (except Tame, Thames, Humber) and their sources, the meres, marshes, caves, vales, woods and forests are represented by women. The hills and mountains with lone shepherds standing or sitting on their peaks or summits and the dykes in Cambridgeshire and occasionally elsewhere are represented by semi-recumbent men (their heads resting on their arms as if in monumental sculpture). They are as suits a country personified by the figure of Britannia at the centre of the engraved title-page it is a largely female land. It is also, primarily, a watery land, criss-crossed by a network of rivers and surrounded by seas. All the rivers (except Tame, Thames, Humber) and their sources, the meres, marshes, caves, vales, woods and forests are represented by women. The hills and mountains with lone shepherds standing or sitting on their peaks or summits and the dykes in Cambridgeshire and occasionally elsewhere are represented by semi-recumbent men (their heads resting on their arms as if in monumental sculpture). They are.

In Poly-Olbion the female towns and cities are clothed and crowned with flowers, the rivers are naked and the islands semi-naked while the forests are dressed and armed huntresses. Together, they form not a map of England and Wales but a map of the Land of Faery.

Rather than maps they are illustrations of a choral-mythographical landscape in which England and Wales are populated by personified cities and towns, islands, forests and rivers. The text reads: “[blank] admissus fuit in libertatem communitatis et intrat / libro A [blank] In cuius rei binding: The printed vellum binding guards are cut from a sheet of paper of two pages each, held together by cardboard spines, attached by thin metal clasps. The binding is of the ‘snow’ type, with no visible interior hinges or supports. The spine and back of the book are covered with a vellum binding, which is of a dark brown color and has a smooth texture. The vellum is stitched with a thread binding the pages together. The book is well-preserved, with no signs of damage or wear. The edges of the pages are clean and untrimmed, and the pages are free from any stains or markings. The book is a quarto in format, with double columns of text arranged in a grid format. The text is printed in a clear and legible font, with neat and evenly spaced lines. The book is well-bound and extremely well-preserved, with no signs of wear or damage. The book is a quarto in format, with double columns of text arranged in a grid format. The text is printed in a clear and legible font, with neat and evenly spaced lines. The book is well-bound and extremely well-preserved, with no signs of wear or damage. The book is a quarto in format, with double columns of text arranged in a grid format. The text is printed in a clear and legible font, with neat and evenly spaced lines.
RESISTING THE WHIG INTERPRETATION OF HISTORY


£7,500

1 page. Folsio, previously folded. writtten in ink, address panel on the verso “For my much honored freind / Dr. Brady / Master of Caies Colledge / Cambridge,” with two circular postal ink stamps; docketed in an 18th-century hand on the verso “Sr Wm Dugdale to Dr Brady about his English History Ul.”


A still handsome set, described in 1777 as a most beautiful copy (“exemplar pulcherum”). The “seven Drawings of different Orders, by Hollar himself” it was described as containing in 1777 are, in fact, cut-round and onlaid impressions of his etched plates of monastic costumes in mid-sixteenth-century style. The set is included as it is essential for the provenance of the letter and is not generally for any defects or imperfections.

Dugdale’s letter was published in The Gentlemen’s Magazine, January 1793, p. 32, by the then owner Thomas Ruggles. It was reprinted from this by William Hamper in The Life, Diary, and Correspondence of Sir William Dugdale (London, 1871), a modern transcript would make up about 70 minutes, mostly of spelling and punctuation, but there is one major misreading “bodies” for “besides”.

Sir William Dugdale (1605-86), antiquary and herald, wrote to Brady to thank him for a copy of the Introductio into the Old English History. In 1684 “an assemblage of acts rebutting rival historical theories” (“ODNB”) which he had received six weeks before but had not heard “till within these ten days, that it was sent from the

Provenance: Contemporary signature on the front flyleaf “Chr Wynns” and an ink note at the head, probably in the same hand, “IRTF there is now joy like that of an Innocent & guileless Conscience” “Spect Velumpat mertet Reatus Pescallurus” and “Loy reatus innocent.” At the head of the engraved title are three page references in the same hand “Pag 151 / 152 / 271.” On p. 152 the words “ancient Christians” are underlined; there are no marks on p. 215 but on p. 217 the line “What fools, abused Kings, and humorous Ladys raise.”

The first corrects Brady about his English History &c”.

The painting of the Field of the Cloth of Gold is still in the Royal Collection.

Continuing the theme of “errors”, Dugdale then returns to the core of Brady’s book and the argument about the origins of the Feudal System and the Norman Conquest: “From an erroneous concept of some antient Lawyeres, I suppose therefore it is, that many of that professio do hold, that Willim Duke of Normandy made no conuerse [but though he slew K. Harold in Battle] as Mr. Petty [i.e. William Petty], and those of his pack, would have it: for I finde that ‘Sr Edw. Littleletos ye K. Solicitor’ in his argument against Mr. Humdened in that case of the Shipmanes, positively affirms as much.”

Brady’s definition of the words “populus, plebs, com[m]unitas, juritis, tenentes” are central to the ant-Whig argument and Dugdale is pleased to see them being used with the correct definitions.

During the last years of Charles II’s reign, with the “Popish Plot” and the “Exclusion Crisis” of 1679-81 and fears over the Catholic succession of the Duke of York (James II) the use of historiography as a political weapon again reared its head as it had done in the early decades of the century in the lead-up to the Civil War: Historians, as politicians, again divided into two camps, the Tories, who supported Monarchical rule and sought to prove that its powers and the Law derived from the Normans by right of Conquest and that the Whigs, who sought to curb the power of the Monarchy and to prove that its powers and the Law derived from the people from time immemorial and “was older than Normans, Saxons or Romans,” was indeed of no known origin and had suffered no change in the course of history. In this way had been built up the doctrine of the ‘ancient’ or ‘fundamental’ constitution which owed its being to no man, which it was treason to subvert, and in whose name Strafford had been executed ...” (Pocock, 181).

In the Whig camp were historians such as William Arrows, William Petty, James Tyrell, and Sir Robert Filmer. Opposed to them were Brady and Dugdale.

“In the last years of his life, Dugdale - naturally for a king’s servant - increasingly identified himself with the Tories against the Whigs. He was bolstered by correspondents who marked him as a ‘lover of order and exact conformity’ in the Church, a true churchman, and he himself extolled ‘loyal principles’, all codes for Toryism. For Dugdale, the Whigs of the late 1670s and 1680s were the Presbyterians of the 1640s and 1650s resurgent, and a Short View of the late troubles in England (1681), its last substantial work] was intended as an exposé of their crimes.... Dugdale feared another civil war, and A Short View asserted uncritical loyalty to the king, in the face of the sophisticated campaign against James by the Whigs, which involved the use of the press and a controlled manipulation of the crowd. A Short View is in part a contribution to the propaganda machine of the Tories.” - Stephen K. Roberts, “Ordering and Methodizing” William Dugdale in Restoration England”, in Christopher Dyre & Catherine Richardson, eds, William Dugdale, Historian, 1605-86: His Life, his Writings and his Country (2009), pp 84-6.
“Brady’s works are notable for their development of a new critical historical awareness and method. Royalist historians had generally been unsuccessful in challenging the dominant interpretation of English history established by Sir Edward Coke. This centred on the ahistorical idea of an ancient constitution and immemorial law unchanged by history, and which therefore predated and existed independently of the monarchy. It was a tradition which even denied the existence of the Norman conquest in its preoccupation with marginalizing the crown. If the law had depended on a conqueror’s will it would forever depend on his and his successor’s permission. In the hands of Restoration whig historians, such as William Petyt, William Atwood, and James Tyrrell, this had become a powerful weapon against any extension of the royal prerogative. Brady’s desire to overturn this politically limiting consensus led him to reject Coke and, following Sir Henry Spelman’s lead, to recognize the importance of feudalism, imposed by the Normans, as the source of English law and the central reality of Norman and Angevin society. In its treatment of past society as understandable only in its own terms, this was an achievement which should, according to Pocock, be reckoned as one of the most important occurrences in the history of our historiography” (Pocock, Ancient Constitution, p. 398).” - ODNB.

Provenance: 1: Dr Robert Brady (c. 1627-1700), Master of Gonville & Caius College, Cambridge. Brady’s papers were said to have “lost through the mischance of an executor’s senility” [probably burned by his executor Mr. Lightwine, “he used to entertain his va- rant hours in burning Papers” (Thomas Hearne, quoted by Pocock, p. 386). The only other known letter from Dugdale to Brady is lost and was published by Hamper from Dugdale’s retained draft which presumably is with the family papers at Merevale Hall, Warwickshire.

2: T. Thomas ("Honest Tom") Martin (1627-1772), of Palgrave, antiquary; he owned a manuscript by Brady of “Notes from the Journals of Parliament, traneph. Eliz. -Jas. I, with a few of an earlier date at the end” [British Library MS Stowe 360] and a series of letters to Brady from Lawrence Halsted, Chief Clerk of the Records at the Tower of London between 1680 and 1684, now at Gonville & Caius College (MSS. 380).

3: John Ives (1731-1776), antiquary and herald, who acquired a substantial part of Thomas Martin’s manuscript collections (see ODNB), and this would fit with with Ives’s inscription “Bibliotheca Ivesiana 1773” on the title-pages of the Monasticon; sale, Baker & Leigh, A Catalogue of the entire and valuable library of John Ives jun. Esq. 3-9/3/1773, lot 378, “Dugdale’s Monasticon Anglicanum, compacta in corio musico, et exemplar pulcherrimum [a most beautiful copy bound in russian leather].” 3 vol. Lond. 1693. N.B. In the above article are seven Drawings of different Orders, by Hollis himself.” 28/10/” to Thomas, i.e. 4: Rev. Edward Thomas, A.M., F.R.A.S. [Master of Arts, Fellow of the Royal (elected 23/4/1770-1779) & Antiquarian Societies], of Faversham, Kent, Rector of Porthkerry, Co. Glamorgan, with armorial bookplates [overlaid with the Ruggles-Brise bookplate which has been partly lifted in vol.3] sale, Paterson, 1-3/9/1785, Catalogue of the Genuine Library, Manuscripts, and Prints, of the Rev. Edward Thomas, ... Late of Faversham, deceased, lot 535 “With an Original Letter from Sir Will Dugdale to Dr. Brady, Mr. of Caius Coll. Camb., relative to the Hist. of England, &c.” Edward Thomas was a subscriber to Thomas Martin of Palgrave’s History of the Town of Thetford (1779). 75: Benjamin White, bookseller, of Fletet Street, London, with pencil price “3 vol. 22.0.0.” on the front flyleaf of vol. 1.


4. "A. WOOD'S TENDER AFFECTIONS, AND INSATIABLE DESIRE OF KNOWLEDGE, WERE RAVISHED AND MELTED DownE By THE READING of THAT BOOK”

£4,500
The Antiquities of Warwickshire was a vast and solid work of scholarship, almost every state of which is a landmark in our apparatus criticus stems back to the massive marginalia of Dugdale’s scholarly industry from the 1650s to the 1670s was prodigious. ... After thirty years of accumulating material towards a history of the nobility, Dugdale energetically applied himself to its completion in the later 1660s and the early seventies. Long delayed in the press, the first volume of The Baronage of England eventually appeared in 1676; the second and third were printed delayed in the press, the first volume of The Baronage of England (1676). It is a history of the aristocracy and recte nobility, Dugdale energetically applied himself to its completion in the later 1660s and the early seventies. Long delayed in the press, the first volume of The Baronage of England eventually appeared in 1676; the second and third were printed together in 1677.

This volume has been described by a present-day member of the College of Heralds [Michael Maclagan] as ‘a landmark in the history of English genealogical scholarship’. ... Here for the first time is a vast and solid work of scholarship, almost every state of which is a landmark in our apparatus criticus stems back to the massive marginalia of Dugdale’s scholarly industry from the 1650s to the 1670s was prodigious. ... After thirty years of accumulating material towards a history of the nobility, Dugdale energetically applied himself to its completion in the later 1660s and the early seventies. Long delayed in the press, the first volume of The Baronage of England eventually appeared in 1676; the second and third were printed together in 1677.
Francis Dyve was apprenticed in 1647 to Samuel North, a shoemaker, and was made free in 1654 and worked as a journeyman. He was patron of the living and advowson of Stevington in Bedfordshire. In 1669, the Bromham estate (the manor house) was assessed for 15 hearths in 1671 and was also patron of the Temple in London until 1666 when his shop was destroyed in the Great Fire. He then moved to Oxford and although his name last appears in the University accounts in 1689, he seems to have continued binding until at least 1705 (see Maggs Catalogue 1075/74) and he paid window tax in 1706.

The Temple was the type of all succeeding churches, and as the Temple was to Jerusalem, so is the Church of England to the Temple of Solomon, a building of the utmost magnificence, in which the worship of God was performed with decorous rituals. The Temple was the type of all succeeding churches, and as the Temple was to Jerusalem, so is St Paul’s to London – and St Paul’s at its height had a comparable magnificence. That zenith was in the later Middle Ages, in the Temple of Solomon. In his preliminary discourse, he surveys the history of worship (his review is much indebted to Hooker, Book V), and observes that all nations have created sacred places where their deities have an especial potency. Jehovah approved of the Temple that was built by Solomon, a building of the utmost magnificence, in which the worship of God was performed with decorous rituals. The Temple was the type of all succeeding churches, and as the Temple was to Jerusalem, so is St Paul’s to London – and St Paul’s at its height had a comparable magnificence. That zenith was in the later Middle Ages, in Dugdale’s view, when the benefactions of pious foundations of Londinium had accumulated to make the cathedral richly furnished and ceaselessly active in prayer. He evokes the splendour of the ancient church, and pointedly remarks on the reader of the many generous benefactions that were made to St Paul’s though the centuries. He comments approvingly on the chantry chapels and on the bequests made for memorial masses. He even describes in favourable tones the images of the Virgin Mary and the shrine of St Erkenwald that aroused such devotion in former ages –

"The intention behind this detailed revival of the medieval cathedral and its services and ceremonies – indeed, the aim of the..."
The monumental portico that Jones erected at the west end was greatly enhanced by Hollar’s etchings of the celebrated monuments that filled the choir, which preserve much that would otherwise have been lost to posterity: John of Gaunt’s slender-pinnacled tomb, John Coke’s memorial, the festive monuments of the great Elizabethans such as William, Earl of Pembroke, Sir Christopher Hatton, Sir Nicholas Bacon, and Sir William Cockayne, all stuck about with pillars and obelisks, are carefully and understandingly delineated. After the Fire, the only monument to survive of all those illustrated was the marble conceit of John Donne rising from his urn.” – Graham Parry, *The Topography of Time: English Antiquaries of the Seventeenth Century* (1993), p. 240.

TWO EDITIONS HEAVILY ANNOTATED BY WELSH LAW STUDENTS

31 EDWARD III. [Yearbook for Edward III, Years 40-50 (1367-1377)]. Regis pie memorie Edwardi tertii a quinguesagim in Magnis, Anni onnem a mendis quibus miserrime scatebant repurgati et suo nitori Restituti. Anno dominii, 1656.

London: in aedibus Richardi Tottelli. Cum privilegio ad imprimendum solum. [Colophon: Imprinted at Lopndon in Anno domini, 1565.]

Wenceslas Hollar’s etched plates have “a special value because of the complete destruction of the Cathedral in the Great Fire of 1666. Hollar’s etchings are the only records we have of the interior of St Paul’s: the solid Norman nave, the screen at the crossing, and the lofty Gothic choir are clearly depicted, though we get no sense of the disorderly public life that filled the western half of the church. Equally valuable are the views from every angle of Inigo Jones’s refacing of the Cathedral, which he carried out in the 1630s. This had resulted in a new-classical casing on three sides, which went rather incongruously with the rest of the Gothic fabric. The monumental portico that Jones erected at the west end was considered one of his most noble designs, yet without Hollar’s views of it, it would scarcely be known. …” [Dugdale’s] account is whole book with its many engravings of the monuments and the architecture of St Paul’s – appears to be a desire to put before his readers in Cromwellian England a picture of a community united in its devotion to God, and expressing that devotion in a setting that reverenced the past and preserved in a judiciously reformed architecture of St Paul’s – appears to be a desire to put before his readers in Cromwellian England a picture of a community united in its devotion to God, and expressing that devotion in a setting that reverenced the past and preserved in a judiciously reformed.
These Year Books are a precious heritage. They come to us from life. Some day they will return to life once more at the touch of some great historian. Indeed, it will some day seem a wonderful thing that men once thought that they could write the history of medieval England without the Year Books.” (Maitland).


Provenance: Annotated throughout in the margins a series of late 16th / early 17th-Century hands, many being series of numbers cross-referencing to other cases in this (Vide supra, Vide postea, Vide infra) or other Yearbooks (e.g. 1641) referring to Year 7 of Edward IV), to other books such as Littleton, Plowden and Brooke highlighting or amplifying words in the text, occasional longer notes in Law French.

Pen-trial of a memorandum dated 1737 on the recto of the penultimate leaf: the recto of the penultimate and verso of the last leaf completely filled with repeated names written in ink in early 17th Century hands forming a sort of autograph collection.


Several of these names have a certain Welsh origin and many young Welshmen studied Law at the Inns of Court in London at the time. One name, in particular, is distinctive: John Games as a student of that name, of Newton, Beaconsire, was admitted to the Middle Temple at the request of Sir David Williams, Justice of the King’s Bench, on 7 November 1616. Swynerton is a relatively unusual name and a John Swynerton was admitted to the Middle Temple on 3 Aug. 1606 while two students named William Combes were admitted to the Middle Temple on 19 Oct. 1671 and on 10 Oct. 1672. See: Register of Admissions to the Honourable Society of the Middle Temple, Vol. I (1944).

For a study of Welsh Law students at the time see the chapter IV, “Life and Scholarship at the Inns of Court”, in William Philip Griffith, Welsh Students at Oxford. Cambridge and the Inns of Court during the Sixteenth and early Seventeenth Centuries (DPThesis at the University of Wales, 1961 [available online]). Annotations in early English Law books, either by students (as probably here) or by practising lawyers have yet to receive much scholarly attention. The Huntington copy of this edition is reproduced on EEBO. It, too, is extensively annotated but a cursory comparison shows that the notes have almost nothing in common. They also have very little in common with the notes in a copy of the 1576 edition described below and with which it would make an interesting pair.

32 EDWARD III. [Yearbook for Edward III, Years 40-50 (1367-1377)]. Regis pie memorie Edvardi tertii a quadragesimo ad quinquagesimum. Anni omnes a mendis quibus miserrime scatebant repurgati & suo nitori restituti. Anno Domini. 1576. Londini in aedibus Richardi Tottelli. [Colophon] Imprinted at London in Fleetestrete within Temple barre at the signe of the Hand and starre, by Rhycarde Tottell the seconde day of Marche. Anno, 1576 £2,500

Third Edition. Folio. [Text: 287 x 190mm]. xlix, ii-xxxi, xxvi, xxxvi, iii-xiv, iii-xii, iii-xxi, iii-xl, iii-xl, iii-xl, iii-xxl ii: Titulus within a woodcut architectural frame. A little grubby and browned in places, edges of some leaves a slightly stained and chipped, small rust hole in the blank upper-fourth corner of the second thick leaves, green tie missing, small patch of insect damage to the upper board.

STC 19764 (BL, Cambridge [ex Peterborough Cathedral], Trinity College Cambridge, Middle Temple Library [marginalia by Robert Ashley], National Library of Scotland, National Trust [Townend House, Cumbria], Westminster Abbey, Columbia University Law Library, Harvard Law Library [x 2], Huntington [manuscript by Jacobus Halliwell of Gray’s Inn], Library of Congress, University of Minnesota.

The first edition was printed by Tottell in 1555/6 and reprinted in 1565. This is a page-for-page reprint of the 1555/6 and 1565 editions but there are many alterations to the spelling. A final edition (with an added index) was published in 1600. See the previous item for a description of the text.

Provenance: Annotated throughout in the margins in three or four late 16th-century hands (the first very small and neat), many being series of numbers cross-referencing to other cases in this (Vide supra, Vide postea, Vide infra) or other Yearbooks, to other books such as Littleton, Plowden and Brooke highlighting or amplifying words in the text. Next early signature “Henry Wynne” on the front flyleaf and “Harry Wynne” on the rear flyleaf. A Henry Wynne was admitted to the Inner Temple on 9/12/1618, called to the Bar on 24/6/1629 and made a Bencher on 3/12/1645. He was the son of Sir John Wynne, Barr., of Gowdy, Carnarvonshire, Wales. The Bodwell / Bodwell family, of Bodwell Hall, was also prominent in Carnarvonshire in the late 16th / early 17th centuries. John Bodwell (1615-75), M.P. for Anglesey (1640) and a Colonel in the royalist army, entered the Middle Temple in 1633 and there were several Henry’s in the family.

The Huntington copy of this edition is reproduced on EEBO. It, too, is extensively annotated but a cursory comparison shows that the notes have almost nothing in common. They also have very little in common with the notes in a copy of the 1576 edition described above and with which it would make an interesting pair.
MAGGS

THE MANNER OF HOLDING PARLIAMENTS IN ENGLAND


[London: c. 1625-35] £2,800

Manuscript on paper in a neat arched hand. Folio. [Text: 300 x 250 mm]. [105] leaves: ± a blank leaf at front and back. Text damp-stained at the head getting worse towards the end with a little worming in the top margin, also some minor worming in the text from ff. 30-44. Contemporary limp vellum, two pairs of original green fabric ties [25mm long] intact but fragile, one hanging on by a few threads (front cover slightly damp-stained but in good bright condition). Cloth box.

Elsinge’s Modus tenendi Parliamentum circulated widely in manuscript before its first appearance in print soon after the Restoration and it is probably the commonest of early 17th-century English scribal manuscripts. It is interesting, that in a time of no parliaments, it should have such a widespread readership but as Geoffrey Bingham explained in the preface to a 1717 edition (the first since Thomas Tyttenh’s revised edition of 1768), “the importance of Elsynge is two-fold. In the first place he was a scholarly and assiduous recorder of the parliamentary practice and law of his time. Some of what he wrote has, of course, become out of date. Nevertheless, Elsynge remains to this day an author- ity relied upon to establish this or that point of procedure. … It is probable, however, that the popularity of Elsynge’s work throughout the seventeenth century was primarily due to factors other than those which have led to his still being cited as an authority. In the period down to the Revolution of 1688, members of both Houses of Parliament were engaged in a struggle to establish freedom of speech in their two chambers and to make illegal any attempt to punish them for what they said in Parliament. Elsynge’s Manner of Holding Parliaments in England was particularly valuable in this regard … While his work can perhaps be said to deal more with the House of Lords than with the Commons, it nevertheless contains long passages explaining privileges which the Commons collectively, and its members individually, possessed. It is true that, like all other works of the time, these matters are discussed within this medieval and legalistic facade the revolutionary theories are only thinly concealed.” (Henry Elsynge, The Manner of Holding Parliaments in England, 1671, pp. xi-xii.)

34 ERASMUS (Desiderius). De contemptu mundi, Londini: in aedibus Thomas Bertheleti [Thomas Berthelet], 1533 £4,200

Second Edition in English. Small 8vo. [Text: 137 x 91 mm]. 88 leaves (65, lacks the single-leaf Table and the final blank leaf at the end). Printer’s crease across 8 lines at the upper fore-corner of G3; probably lightly washed but fresh and unpressed. 25mm long) intact but fragile, one hanging on by a few threads (front cover slightly damp-stained but in good bright condition). Cloth box.

The first English edition, also printed by Berthelet, is undated but STC 14741 suggests 1533. Only two copies are known: Corpus Christi College Cambridge & Huntington [ex Rawlinson - Chalmers - Britwell]. It is in a larger format and neither of the surviving copies has a Table.

De contemptu mundi dates from the late 1480s, and is a work “which”, as states the title-page to the first Latin edition, printed in Louvain in 1521 by Thierry Martens, “was written by Erasmus as a young man to please, and under the name of Theodoric of Haarlem”, a monk who addresses the text to his nephew, Jude the scribe.

It is concerned with the rejection of worldly things, a well-known theme in Erasmian literature. The famous Latin phrase “necesse est vivere, non necesse est vivere te” (it is necessary to live, but unnecessary to live for oneself) has become an important part of Erasmian thought and practice. The work is quite short (pp. 39-86, including notes, in Opera Omnia … Ordinis quattuor primus (1567) ed. S. Dreers) and by 1553 had gone through five editions, printed in Louvain, Antwerp (2), Cologne, and Basel (with a Dutch translation, Chap. XII, ad fin.).

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where the monastic cowl and name may allow people to sin with more licence than the control of bishop or civil authorities. It is presumed that this final chapter was written by Erasmus much later than the rest.

It is easy to see why it appeared, was so often printed (some 38 editions between 1533 and 1540) and was translated into English.

The work is replete with classical learning and dense allusion ranging from quotations from Ovid and Virgil of some lines to short reminiscences of Horace, Juvenal, ancient proverbs, Cicero, Seneca, St Jerome, a much loved Erasmian author, and St Augustine. These are translated as verse wherever appropriate, the longest (A mixture of Ovid and Juvenal) covering two and a half pages ([179-192]), beginning, “Of sturdy indurata the best aged frame was”, “Than prised in all mischafre the worlde sowle aboute, / ...”. There is one proverb, “Considirous pleum plaes us ouen solat” (line 516), which was once a Dutch proverb in the area of Kampen near Deventer, well-known in English as “Birch of a feather flock together”, a proverb probably originating in Paynell’s translation.

The translator Thomas Paynell (d.1576) was a Canon regular of the Augustinian Priory at Horton in Surrey, an order of which Erasmus himself was the most distinguished contemporary member, and a position Paynell still held when this translation was published. Later he became a Chaplain to Henry VIII and Orator to Queens Mary and Elizabeth. “He was an Erasmian who was able to accommodate himself to the successive Tudor regimes.” (ODNB). He dedicated this translation to Mary Tudor (1496-1533), daughter of Henry VIII. Mary’s patron’s son, John Faulkner,Explicitly of his house if I compare it with Plato’s Academy, where

where the Imperial Ambassador Chapuys, also mentioning the death of Erasmus in the year 1536, 1537, 1538 and 1543, and Erasmus in English (1535 & 1543). See Erasmus, Opera omnia...ed. quodam tomas primus (Amsterdam & Oxford, 1607). The work consists of two quires (A-X inclusive of the title and the dedication to Thomas Boley (”Thomae comiti Vultuicismum et Ormoniaci” on A5) or 80 pages. To make the work more substantial Froben added a number of letters from and to Erasmus, all recent in date. The letters by Erasmus are mostly connected with some aspect of death, and the mottos on the title in Hebrew, Greek and Latin are also connected with death, and are taken from Isaiah (xxiviii), the Revelation of St John (vii.21 “‘Blessed are the dead who die in the Lord’) and St Paul (Phil. i.21 “For to me to live is Christ, and to die is gain”). The presence of the three languages is possibly meant to remind one of the trilingual inscription placed above Christ on the cross by order of Pilate, with the sub-text “quod scripti, scripti”.

The first letter is to the Spanish humanist scholar Juan de Vergara (1492-1557) about the deaths of Archbishop Wareham and of Christopher a Schidlowitz (Krzystof Szydlowiecki, 1497-1533, Chancellor of Poland) to whom Erasmus dedicated his Lingua (Basel, 1539). He tells us that Wareham’s successor at Canterbury is Thomas Cranmer “by profession a theologian, a most upright man and of unspeakable morals” who will, like Wareham, help Erasmus.

The next letter to Johann Fabri or Faber (1478-1541), Bishop of Vienna, is particularly interesting for the information it affords us about Sir Thomas More, his origins and family. Probably to be dated to the end of 1532 (see Allen, Opus ep., Letter 2509) or more likely early 1533 as it mentions that More has been deprived of the chancellorship and his place taken by a “nobility” [Thomas Audley, later Baron Audley of Walden was appointed Lord Keeper on 20 May 1533 four days after More’s resignation but was only named as Lord Chancellor on 16 Jan. 1533] who has released those “free men” that More had sent to prison because of their contentious teachings. He cannot confirm this as he has not heard from England for some time, “and the letter from More which I now send has been stuck in Saxony for some months”.

He speaks of King Henry VIII’s love for More and his favourable treatment of him, calling the king (in Greek) philologos, and of the importance of the standing of the chancellor whose dignity is nearest to that of the King. Who has succeeded More he does not know. He describes More’s London origin — to be a Londoner in England was given some sort of nobility — his father’s standing and his own position as a distinguished lawyer, both kings and kingdoms have need of such men both in times of war and peace; war is to be avoided but peace is not an everyday thing, and it brings about corruption in men’s morals, unless society is governed by the counsels of wise men. [i.e. lawyers]. He speaks of men deserving nobility rather than simply inheriting it, and cites various examples, some referring to relatively lowly grades of society, including the Codex of Roman Law (Book XII, Titulus de professionibus) and of how More, and his fathers, deserved their nobility. He also writes of how More hates sedition and believes that:

The most fascinating part of the letter is that describing More’s house and family, which is almost the prose equivalent of the famous Holbein painting of More and his family (lost in a fire in Poland in the 19th century but known by copies). “He has built by the Thames not far from the city of London, a country house which is neither lowly nor so magnificent as to excite envy, but sufficiently roomy. There he lives with his intimate family circle, his wife, son and daughter-in-law, his three daughters and their husbands, together with his grandchildren who already number eleven. By the favour of Christ, he sees the children of his children, and will see those who will be born from those grandchildren, as there is no one amongst them who is not in the bloom of his age, it is likely that the progeny will be numerous.” Erasmus tells us of how More’s children by his first marriage have been looked after by his second wife: his first wife died young, but “he loves and cares for his second wife, sterile though she be and advanced in age, as if she were a girl of fifteen. Hardly anyone else alive is a greater lover of children, and he knows no difference between an old woman and a girl. ... You would say that his house was another Plato’s Academy, but to be frank I am evenly dismisse of his house if I compare it with Plato’s Academy, where numbers and geometrical figures, and from time to time moral virtues were the subject of discussion. More’s house you would more justly describe as a school and gymnasion of the christian religion. There is no squabbling there, no ill-tempered word is heard, no one is idle. And More exercises control over his family not by means of curses or sharpness but only by benevolence and companionsability. ... In the neighbouring church [Chelsea Old Church] he has erected for himself and his family a monumental
tomb, to which he has transferred the bones of his first wife, from whom he will suffer no divorce. On the wall is an inscription ... which my servant has faithfully transcribed. I send a copy with this letter. I see that I have been more than usually loquacious, but I trust for a delight for me of speaking to one friend to another friend ...

This is followed by two letters from More to Erasmus, printed here for the first time (pp. 203-215), the first dated 14 June 1533, and the second undated but is circa June 1533.

The first letter falls into two parts, one dealing with More's attitude to old age and his declining health, which obliges him to think of giving up his public life but hopes that God will not allow him to pass his time in "iners atque ignavum ocium," but rather give him the health and spirit to spend his time well ("bonas

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The first illustrated edition with carefully reproduced engravings of Hans Holbein's pen-and-ink drawings made in the margins of a copy of the second edition now at the Kunsthistorisches Museum's most treasured possessions, without recognizing the gleeful delight with which Hans and Ambrosius undertook their task. There are few art forms in which the executant more immediately and clearly displays his own feelings and opinions than in the lampoon. In their whimsical or cruel or outraged caricatures Breughel, Cruikshank, Goya, Daumier, Thurber appear before us heart-on-sleeve. Hans Holbein's Moria illustrations (he did most of the eighty-two drawings) are not in the same league, but they are the first pictures that can, without controversy, be attributed to him and they immediately tell us much about his outlook on life. They show us a young man who is a keen observer of the human scene. The sketches were completed within a few days, yet Holbein crammed his tiny drawings with numerous details. All manner of men and women have their place in Folly's cavalcade. Holbein shows us a woman at her loom - her movements very clear. He depicts scholars engrossed in their studies, nuns at their devotions, kings and prelates richly attired, ragged peasants, glutons, women accoutered in the height of fashion and gullible church congregations. His figures are placed in visited architectural or outdoor settings, delineated or suggested with complete assurance. Here is the disciplined artist, fascinated by but detached from his world and therefore able to display it in a series of tiny drawings which enable us to recognize the denizens of that world half a millennium later." - Derek Wilson, Hans Holbein, Portrait of an Unknown Man (1996), pp. 44-45.

Given the limitations of the technology available in 1676 this is a very ingenious and charming attempt at reproducing such a unique volume. An edition with woodcut illustrations was published at Basel in 1780 and the first modern photographic facsimile edition of the original drawings was published by H. A. Schmid, Stultitiae Lusus (Basel, 1931).

Binding: A characteristic "extra cottage-roof" binding by Robert Steel. Steel was apprenticed to Samuel Meame, the King's bookbinder, from 1668 to 1671. He seems to have taken over the tools of the Meame bindery soon after the death of Charles Meame in 1686 and may have operated from the same address in Little Britain. He was regarded as one of the best binders of his day; the bookseller John Dunton writing in 1707 "I may call him my Occasional Binder: for, when I meet with a nice customer, no binding would serve him but Mr. Steele, which for the Fineness and Goodness of it might vye with the Cambridge binding; but (as Celebrated a binder a Strel is) he is a Man very humble and lowly in his own Eyes ... yet he has a sudden way of Repartee, very agreeable and surprising, but every way inoffensive, within the Rules of Vertue and Religion". He died about 1710 when the business was run until 1718 by his widow Jane at which time the tools passed to one of his former apprentices (he is reported as having had eight) Thomas Elliott, who became one of the principal binders for the Harleian Library.

Provenance: Early inscription or shelfmark removed from the upper fore-corner of the letterpress title at an early date (?with bleach) leaving a stain. Deleted 18th-century ink shelf-mark "B11:27" at the head of the front flyleaf and an ink (?) bookseller's code "m*" on the verso of the engraved title. Rev. Samuel Ashton Thompson Yates (1843-1903), of Lytham, Lancashire, with his armorial bookplate and a long pencil note on the flyleaf ending, "when I meet with a nice customer, no binding would serve him but Mr. Steele, which for the Fineness and Goodness of it might vye with the Cambridge binding..." - Dunton, given to Rev. Ashton Thompson Yates (1843-1903), of Lytham, Lancashire, with his armorial bookplate and a long pencil note on the flyleaf ending, "when I meet with a nice customer, no binding would serve him but Mr. Steele, which for the Fineness and Goodness of it might vye with the Cambridge binding..." - Dunton. The first known commission of significance that survives was a pri-
THE HED, THE PROVOST, THE DIRECTOR AND JUDGE:
INIGO JONES’S COPY OF THE 1570 ENGLISH TRANSLATION OF EUCLID’S ELEMENTS

37 EUCLID. BILLINGSLEY (Henry), translator. DEE (John), preface by. The Elements of Geometrie of the most auncient Philosopher Euclide of Megara. Faithfully (now first) translated into the Englishe toung, by H. Billingsley, Citizen of London. Whereunto are annexed certaine Scholies, Annotations, and Inventions, of the best Mathematicians, both of time past, and in this our age. With a very fruitfull Preface made by M.I Dee, specifying the chiefe Mathematical Sciences, what they are, and wherunto commodious: where also, are disclosed certaine new Secrets Mathematical and Mechanicall, untill these our daies, greatly missed.

London: Printed by John Daye, 1570

First Edition of the First Complete English Translation. Folio. [Title: 320 x 210mm]; [ff.], 203, 205-464 ff.; without the final blank leaf. Title within a woodcut border signed I.B. (Mckerrow and Ferguson 99); folding letterpress “Groundplat”; woodcut initials, device of John Daye (Mckerrow 145) on the final leaf. Title-page a little dusty, lower fore-corner frayed, small paper repair to the blank inner margin; some water-staining to the upper fore-corner of the first few leaves, “Groundplat” leaf strengthened near the inner margin and a little creased in places but otherwise fine; some neat pencil crosses and dashes and a number of very neat ink annotations throughout (see below); a few ink spots and marks in the text throughout, some water staining to the lower margin near the end of the volume causing some browning to the rest of the leaves and some rudimentary repair work (not touching the text); final leaf neatly cut round and re-margined (not touching the text).

Contemporary English calf over wooden boards, covers panelled in blind with a double roll incorporating figures of the virtues (Oldham, English Blind-stamped Bindings, GE. [f. 150b]), remains of catches and clasps but missing the straps, spine divided by five bands and ruled in blind, later gilt lettering in the second and sixth panels (rebuck preserving the majority of the old spine but repaired with new leather at the head and tail, piece missing from the upper cover and neatly repaired with new leather, some scratching a little scuffing but largely well preserved, new endpapers).


Moveable Slips: With 57 of 60 slips - lacks 2 slips on f. 313r (2 horizontal lines with a short vertical line rising from the centre and with 6 capital letters that should be cut into rectangles) and 1 slip on f.33r (a simple short ruled line with 2 capital letters - B & C). There is no trace that they were ever pasted into this copy. The slip on f. 33r is in the wrong position (pasted to the top diagram) whereas it should be (and clearly once was) pasted to the middle diagram where the text has the demonstration of the proposition). Copies are seldom found with a full complement of the slips and the number called-for varies widely depending on the catalogue.

However, the slips were originally printed on the rectos of 12 leaves with letterpress instructions for cutting them out and pasting them in the correct positions. A few copies survive with these leaves still intact, e.g. the Grenville copy in the British Library and a copy at the University of California, Berkeley (Bancroft Library). The correct total, as in the Grenville copy, is 60.

“The Hed, the Provost, the Director and Judge” (John Dee’s “Mathematical Preface” to Euclid’s Elements, London 1570).

Inigo Jones’s (1573-1652) - hitherto undiscovered - copy of the famous first complete English edition of Euclid’s Elements. A book long–thought to have been owned by Jones and a book which would have formed the basis of his understanding of geometry and have been influential in every aspect of his distinguished professional career as an architect, stage designer and surveyor. The only book in English from Jones’s library to have survived and apparently only the third of his books to be offered for sale since the 18th-century.

Euclid’s Elements forms the basis of all modern mathematical understanding and has been the core text on the subject for over two thousand years. It is thought to be the most popular (so-called text book) ever produced and has been translated into countless languages and presented in various new and innovative ways from Ratdolt’s editio princeps (Venice, 1482) through to Byrne’s revolutionary and striking colour–printed edition (London, Pickering, 1847).
Sir Henry Billingsley’s (d. 1606) translation of Euclid, offered here, is derived largely from the Greek edition by Theon (rather than the Latin as was more common in this period) and is notable for having some of the first moveable printed oversights to illustrate and amplify the text (many of which are still present in this copy). Billingsley’s heavily-annotated copy of Theon’s Euclid books which make up the complete text of Books I-XIII (the tenth book of which is missing) has been associated with Thomas Howard, Earl of Arundel (1585-1646) who bequeathed them to Worcester College, Oxford, where they remain today. Fifty books now survive from Jones’s library. There is no extant contemporary catalogue of his library so we do not know what proportion of the total this represents. The majority of the surviving books from Jones’s library (forty-five volumes) are held at Worcester College, Oxford. Two volumes are in the Library at Chatsworth House [Cherubini, Le cose meravigliose dell’alma città di Roma (Rome, 1609) and the famous Vitruvius, I dixi libri dell’architettura (Venice, 1567)], and there are single volumes at the National Art Library [Lornziani, Tratté dell’arte, della pittura, voluta, o architettura (Milan, 1580), and Sidney Sabin and Ben Weinreb, purchased in October 1994], Queen’s College, Oxford [Serlio, L’opere prima d’architettura (Venice, 1570)], and the Canadian Centre for Architecture, Montreal [Serlio, Tutte l’opere d’architettura (Venice, 1660), and Ben Weinreb, purchased in 1914]. The Huntington Library has a presentation copy of George Chapman’s Epideipe (1627) inscribed to Jones (but this is ‘almost certainly a forgery’) by John Payne Collier (Arthur & Janet Ing Freemen, John Payne Collier: Scholarship and Fregery in the Architect’s construction (2004), p. 100) and a copy of Bordinus, De rebus praecis Graeci et Latinae vetere, which was stolen after the exhibition ‘The King’s Arcadia: Inigo Jones and the Stuart Court at the Banqueting House, Whitehall in 1973.

Sir Henry Billingsley’s (d. 1606) translation of Euclid, offered here, is derived largely from the Greek edition by Theon (rather than the Latin as was more common in this period) and is notable for having some of the first moveable printed oversights to illustrate and amplify the text (many of which are still present in this copy). Billingsley’s heavily-annotated copy of Theon’s Euclid books which make up the complete text of Books I-XIII (the tenth book of which is missing) has been associated with Thomas Howard, Earl of Arundel (1585-1646) who bequeathed them to Worcester College, Oxford, where they remain today.

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MAGGS

Jones and therefore—along with the pencil marking—demonstrate Jones's library (see RRiiv, introduction to the important 11th book, when he sometimes used pencil for annotations (one pencil note in his Vitruvius at Chatsworth refers to his work at Covent Garden for example). Dr Higgott believes that the pointing hands are by Jones—graphite lines in the earlier sections, since this was a method he occasionally used in his reading in the later period (1620s-40s), pointing hands which can also be found in other books from the same decade (in the Preface) where the text has been corrected (this has been re-set in the EEBO copy).

The pencil markings, ink underlining and pointing hands in Euclid require more study and may well cast more light on Jones's use of the book. It is also possible that Jones felt that Euclid was not the type of book which required textual annotation; rather, it was intended to be used in conjunction with other texts. Vaughan notes that Jones’s annotations to Palladio and Serlio show his close study of Euclid, and so perhaps his notes were made in his other volumes whilst studying his Euclid alongside them. Again, the relationship between this book and the other volumes in his library requires further study.

The occasional early ink annotations that are in the text (not thought to be by Jones) are as follows: Eiv, small neat note in the blank fore-margin relating to the two woodcut diagrams in the centre of the leaf “The square of E is 29, the lune is about 5 4/5”. Ein, some small figures added to one of the woodcut diagrams (the same diagram in the Worcester College copy of this book has a manuscript note next to it referring to Thomas Digges). Eliv, short note in a minuscule hand next to the printed sidenote. Fif, longer note in the same minuscule hand also next to the printed side note. DDir, list of fourteen page references (presumably to the present edition of Euclid). There are a couple of ink markings in places which appear to have been done in the printing house and which correct the printed text such as the headline on Aiii being corrected to “Ninth” rather than “eighth” and line 23 of Ciii (in the Preface) where the text has been corrected (this has been re-set in the EEBO copy).

Christy Anderson has stated that: “The books in Jones's library served many roles: resources, reference, diary, signs of status. That they survived, and in such numbers, for so long after his death attests to the value Jones, and those after him, placed on their presence. Equal in importance to the buildings themselves, they offer an insight into the serious work Jones undertook to understand the nuances of classical architecture, and ultimately to make it his own” (p.87).

PROVENANCE

1: Inigo Jones (1573-1652), architect, surveyor, art connoisseur and stage designer. There is also some ink underlining in the text and four pointing hands which can also be found in other books from Jones’s library (see RRiiv, introduction to the important 11th book, for example). Dr Higgott believes that the pointing hands are by Jones and therefore—along with the pencil marking—demonstrate that Jones actively read and used the present volume.

EDWARD NEVILLE DA COSTA ANDRADE (1887-1971), physicist, Fellow of the Royal Society and collector of early books, particularly science books, with his red and black bookplate on the front pastedown. Andrade appears to have owned at least four copies of this book: the present copy; another copy in 17th-century calf and with the signature of Thomas Fane on the title-page was sold at the Streeter sale in 2007 (lot 185, 254,200). Another copy was sold in the 1965 sale of Andrade's books (along with the present copy) which was described as in "old calf, rebated in morocco". The present copy was sold at Sotheby, 12/12/1965, lot 116, from the Fine Collection of Scientific Books, the Property of Professor E. N. da C. Andrade, F.R.S "(Signature of John Partridge on title)”, to Maggs for £150 for “G”, possibly: 6: George Armiton Gayler (1808-1907), businessman and book collector. Recently sold at Christie, New York, 12/11/2008, lot 133. Consigned from a private collection. The signature of John Partridge on the title-page is mentioned in the catalogue description but there is no reference whatsoever to the crossed-out Inigo Jones signature.

PROVENANCE

2: John Webb (1621-1672), architect; Jones’s assistant and executor of his will. Presumably by descent and retained along with the rest of Jones’s library before being inherited on Webb’s death by: 3: William Webb (and his widow) at which point many of the books began to be sold off with Jones’s signature deleted from the title-page. 4: John Partridge, later 17th-century signature in black ink in the centre of the lower blank margin of the title-page, possibly John Partridge (1644-1713), astrologer and almanac writer. This would have been an apt book for Partridge to own, following, as he did, in the astrological footsteps of John Dee. Partridge’s library (“all my Books, Papers and Manuscripts, and also my Two Guns”) was bequeathed to one of his executors, Francis Bennett (1718) of Merefield House, Caststock, Dorsetshire (see his will, the last will and testament of J. Partridge, Student in Physick and Astrology (London, 1716). This book does not though appear in Bibliotheca Partridgeana: a catalogue of the books contained in the library of the famous Dr. John Partridge. The sale of Partridge’s books was held in February 1716."
FINE COPY WITH A DISTINGUISHED PROVENANCE OF ONE OF THE MOST LAVISHLY ILLUSTRATED EARLY BOOKS IN ENGLISH

38 FABLES. The Dialogues of creatures moralised. Appollably and edificatory, to every mery and iocund mater, of late tr[n]slated out of latyn into our Englysshe tonge right profitable to the goveraunce of man. And they be to sell, upo[n] Powlys churche yarde.

[Antwerp: by Jan van Doesburch or Merten de Keyser], “And they be to sell, upo[n] Powlys churche yarde” [London, ?1530] £140,000

First Edition in English. Small 4to. [Text: 178 x 130 mm]. 164 leaves (see below for full collation / condition). Woodcut illustrations throughout. Bound circa 1760 in red morocco, covers with a gilt border of a dog-tooth roll and an insect-scroll roll with a small floralon at the inner corners; spine with five single raised bands outlined in gilt with the gad-tooth roll, the second panel lettered in gilt on a green leather label: “DIALOGUE / OF / CREATURE”, the other panels with a central lozenge-shaped ornament of small tools; comb-marbled endleaves; flyleaves with watermark of a seated Britannia in a niche with “PRO INVITUM”; red sprinkled endleaves (spine-bands rubbed; joints repaired; inside joints strengthened with red morocco). Red morocco-backed slipcase and cloth folder.

A very fine copy with a distinguished provenance of the first and only complete early edition of the only English translation of the Dialogus Creaturarum Moralisatus (DCM), a charming collection of moral fables originally composed in northern Italy in the second half of the 14th Century and ascribed to Nicolaus Pergamenus / Bergamensis or Mayno de Mayneris. It was one of the most popular late-medieval literary works and was used both for teaching and as a source for preachers when writing their sermons.

Preceded by some 16 earlier printed editions from the first printed by Gheraert Leeu at Gouda in 1471, including translations into Dutch and French, this English edition was the very last of all to be printed.

It is one of the most lavishly illustrated printed books in English of the age with a woodcut derived from those in the first edition to each of the 122 Dialogues (though with some repeats).

Collation: [flower]4, A-X4, a-x4, 164 leaves. Complete, with the rare final leaf with woodcuts only.

Condition: Diagonal closed tear crossing 3 lines [65mm. long] from the fore-margin of H3, neatly repaired (no loss); small light dampstain in the extreme upper fore-corner of the title and following leaf; light-brown stain on A4r across 4 lines near the inner margin; old ink smudge on an on in the woodcut of 2K1r; semi-circular piece torn from the fore-margin of 2A2 (repaired with an old patch; no loss); final leaf with the woodcuts pulling away from the book-block where the inside joint had split; a few minor stains or spots, otherwise a remarkably clean, fresh, unwashed and unpressed copy.

Census of copies: STC 6815. Seven complete copies (including the present) can be located, plus several imperfect copies and a few fragments. British Library x 2 [complete, ex King George III]; 3 imperfect; title mutilated, lacks E2 & last 4 leaves; + a fragment of a single leaves; Bodleiy x 1 [ex Tanner (lacks 2T4); ex Wood (very imperfect), ex Doace (very imperfect)]; King’s College Cambridge [complete]; Cambridge University Library [lacks 1 leaf + a fragment of 6 leaves]; John Rylands Library [complete]; Trinity College Dublin [lacks title]; Magdalene College Cambridge [ex Samuel Pepys, lacks title & last leaf]; University of Queensland at Brisbane [missing the title page, index pages and a number of pages throughout the book. Some pages are only half complete with significant text missing; ex Gabriel Harvey with annotations]; Folger [ex R. W. Wilbraham, lot 166 - Harmsworth; made-up from 2 copies, lacks 2T4]; Huntington [complete, in brown morocco by Bedford; ex Sir Henry Hope Edwards, 20th Bt., Christie, 26/1/1902, 235 to Quaritch - Robert Hoe, NY, 24/4/1911, lot 276, £351 (“title mended, front margin of signature A4 supplied, with a few letters in pen and ink”); Library of Congress [complete; ex Niciasus Luttrell - John Stackhouse Pendarves, Sotheby, 4/5/1936, lot 64 (“russia, gilt”, £60 - Quaritch Cat. 515 - 515 - Rosenbach - Rosenwald); Morgan Library [completed]; ex Earl of Ashburnham [lacked 3 leaves] - Charles Butler, Sotheby, 5/4/1911, lot 766 (“title defective, several leaves mended (Ashburnham copy made perfect”); ex Theon & to Barnard]; University of Wisconsin-Madison (imperfect).

Somewhere, either unlocated or included amongst the above, are the following complete or almost complete copies (in order of their last public appearance):

1. John Ratcliffe, sale, Christie, Bibliotheca Ratcliffiana, 27/3/1979, lot 400 “[ornaments] (g.[].) leaves.” NB: See the Manuscript before the title”, £14/10/- to Barnard;
2. Rev. Dr. Michael Loort, sale, Sotheby, 5/4/1911, lot 1060 [no
description of binding; possibly = the copy in the British Library which is in a late 18th-Century binding for King George III].

3: James Bindley, sale I, Evans, 7/11/1818, lot 256, £22 to Stuart 4:T.-Symoyn 1592 - J. John Randtiff - Dr Charles Chauncy - George Stevens, sale, King, Bibliotheca Steevensiana, 1724/1800, lot 183 "morocco, gilt leaves". £4/14/6 - Duke of Roxburghe, sale, Evans, A Catalogue of Medieval Britwell and other famous libraries (1928), item 211 (all leaves inlaid 27/2/1922, lot 60 ("part of title and next leaf in facsimile"), £62 4: To York in December 2016.

5: Image 57x538 to 292x731

Steevens, sale, King, Bibliotheca Steevensiana [lands]: James Bindley, sale I, Evans, 7+/11/1818, lot 556, £21 to Sturt which is in a late 18th-Century binding for King George III].

The 122 dialogues are "organized into groups corresponding to the different orders of being: the plants; the four elements; minerals; plants; fish; reptiles; birds; animals; and (in the last two chapters) humans. Each chapter begins with a rudimentary narrative, which may take the form of a brief verbal attack by one being on another; the attack is repudiated either by physical violence or by an assertion of the rightness of the order of nature, which is a recurring theme of the work. After a verse couplet summarizing the moral of the first part, there follows a more extended moralization [the Epimythium], which includes quotations from the Bible or learned authorities and instructive exempla. A number of these are Aesopic fables: for example, the lion's share (XX), the turtle and the swan (LXXI), the wolf and the lamb (LII)." (Jill Mann, From Aesop to Reynolds, pp. 15-16.)

Dialogues I-XXV are nature objects, opening with Of the sun and the moon and Of Saturn and the cloud, including precious stones and metals, and ending with Of the locks and the keys and Of the warden and the chamber. Dialogues XXV-XXXVI are plants, beginning with Of the rosemary and the fable of and Of rose and censous beastis, including Of the mandrake and the discourteous woman, and ending with Of the high red rose and Of two diverse toys. Dialogues XXXVII-XXXVI are fish and fishy things, beginning with Of the dolphin and the whale and Of the man and the dolphyn and the lebevayre and ending with Of a froze and a swale and Of a fisher and a fish and Of two diverse toys, including 3 woodcuts with fishermen, one float-fishing with a rod and 2 with nets (+ one repeat) leading to its inclusion in fishing bibliographies.

Dialogues XLIX-LXXXIV are birds and flying things beginning with Of the egle and other byrdes, and of the lyon and othir beastis and Of the eagle they cited all maner of byrdes in chapitele [assembly] and ending with Of the ehe byrdes of the londs and waterfrofys and Of a chelte and his keys. Dialogues LXXXV-CXX are animals real and mythical (or occasionally with men) beginning with Of a lyn and bestis that fought with an egle and byrdes and Of a lyn that wodded rynow of his wedded and ending with Of four living and the toosy and Of many diverse warrows and beasts.

The final two dialogues, CXXI-CXXII, are Of man and woman and Of life and death. As Gregory Kentzmann & Elizabeth Gee (KdG) noted in the only modern edition of the English translation, The Dialogues of Creatures Moralised: A Critical Edition (1988), in the first part or Proem of whichever of the two creatures are introduced, described in greater or lesser detail, and a debate ensues, frequently issuing in violent action leading to the death or disgrace of one of the participants. A moral is drawn by one of them, often the vanquished. In the second part of the chapter, this moral is given a more general application and is "glossed" (see Dialogue 1 where the term is used specifically) by copious reference to auc-
tors, by brief anecdotes, and in some cases by fully-developed narratives. (p. 11) ...

“Perhaps the first ‘text’ or ‘apologue’, or, as we prefer, ‘encounter’ part of each chapter, the author proceeds in a relatively original and inventive way. The encounter section of the dialogue introduces (almost without exception) two protagonists, describes them (sometimes at length, sometimes quite briefly) and brings them into a more or less dramatic confrontation. From this flows the ‘morality’ expressed in a pithy rhyme (in some of the printed texts, set out as prose, in others, such as the English DCM, set out as a couplet and so given visual emphasis on the printed page) usually voiced by one of the characters. In introducing and describing his protagonists, the author relies fairly heavily - especially in those chapters where the creatures are exotic - on traditional material drawn from the encyclopedic and bestiary collections of the period. More than half the chapters contain information on the properties, behaviour and appearance of the protagonists (although sometimes only one is described at length) and/or discussion of the etymological significance of their names.” (KdG, p.14).

As well as being derived from earlier sources such as the corpus of ancient and medieval fables that came to be associated with the name of Aesop, a large number of the Fables in the Latin DCM are original compositions or so changed as to be new. Moreover, many of the objects and creatures make their first appearance in fable literature here. These have been analysed by F. R. Andreadis in the History of the Graeco-Latin Fables, Vol. III Inventories and documentation (Leiden, 2003). For example: Dialogue LXXXIII Of a byrde called Ion - a ‘young yow (a variety of the vulture) caused much damage to men and birds alike. When he was old he wanted to make good all crimes he had committed. However, the raptor soon found out that it was too late for pen-
ance now” (S.353, p. 2012); Dialogue XXVII Of Iope and a man Called Marsyar - ‘Marsyarde called the bysopse to cure him of his paludmic and rhumatics diseases, but the medicinal herb refused since he owed his power to Good and would not help a thief” (S. 54, p. 2012); Dialogue LXXXIV Of a chelte and his keys - 'A man was able to support himself well by keeping bees but dislikad getting stung every now and then. The bees explained to him that pleasure is only gained at the cost of hardship. However, when the bee-keeper got stung again he destroyed the hive. Thereupon the bees left him and the man was reduced to poverty" (S. 270, p. 959). This last is a reverse of earlier fables in which the beeegdraw the taking of their honey; as a bee-keeper this is my favourite.

1: Alfred Denison (lacks the last 2 leaves, most of the 3rd leaf, and the title and following leaves inlaid), Sotheby, 3/1/1936, lot 156, £210 to Kienbusch.

2: Anonymous sale, Sotheby, 8/4/1935, lot 283, £219 to J. Stevens-

FABLES OF AESOP

The Moral or Epithymion that follows each of the Dialogues was also applied to the collection of Fables that have been associated since classical times with Aesop, a legendary slave in Greece supposed to have lived around 600 B.C. The medieval “moralised” version, Aesopus moralisatus, was one of the most reprinted texts of the 15th century and even today the most recent Puffin Classic edition of Aesop’s Fables has a one-sentence “moralisation” at the end of each Fable. Indeed, the moral or epithymion in at least 15 of the Dialogues here includes a parallel fable taken from Aesop either with or without acknowledgement. For example, Dialogue XLII Of the Sturgyon that went to the see includes (“as Isope rehersith in his Fables”) Aesop’s Fable of the Fox and the sick Mote they perissh, yt wil speke fayre and deceyve, for it is worthy of Note, yt the Fox is at all, and therfore pardone me. For I wil come no nere.” The opportunity to eat them. Eventually a fox came along but, when he was invited into the cave, he said, “Certaynly I espye well the fotynge of dyvers bestis goynge inwarde. But I see noon Comynge outewarde, and therfore pardone me. For I wil come no nere.” The end of each Fable. Indeed, the moral or epithymion in at least 15 of the Dialogues here includes a parallel fable taken from Aesop either with or without acknowledgement. For example, Dialogue XLII Of the Sturgyon that went to the see includes (“as Isope rehersith in his Fables”) Aesop’s Fable of the Fox and the sick Mote they perissh, yt wil speke fayre and deceyve, for it is worthy of Note, yt the Fox is at all, and therfore pardone me. For I wil come no nere.” The opportunity to eat them. Eventually a fox came along but, when he was invited into the cave, he said, “Certaynly I espye well the fotynge of dyvers bestis goynge inwarde. But I see noon Comynge outewarde, and therfore pardone me. For I wil come no nere.”

“... From this it can be seen that the morals, which quote from a wide range of sources apart from Aesop, including the Bible, SS Ambrose, Augustine, Bernard, John Chrysostom, Gregory, Jerome’s Vita pauperum, Boethius, Catu Isidore, Quintus Curtius, Seneca, Valerius Maximus and Vegetius, the Gesta romanorum, etc., are as charming to read as the Dialogues themselves. Apart from an unillustrated reprint of the first five dialogues only, Herc &c. &c. Dialogues (1550, STC 1857), the text remained unprinted until the first edition, Joseph Hazlitt’s edition of 1676 printed in 98 copies all but 42 of which were said to have been destroyed in a fire. A limited edition printed by the Allen Press in California in 1967 used a newly modernised version of the text. The modern edition of the English translation edited by Gregory Kritzmann & Elizabeth Gee (K&G) reproduces only a few of the woodcuts. In the preface they noted that the “original, is unlikely to be known by more than a few students of late medieval and early Tudor prose, just as the early fourteenth-century Latin work from which it has been translated, the Dialogus creaturorum moralisatus, is unlikely to be known by anyone who has not undertaken a specialized study of the sermon exempla. ... More interesting than the similarities between the DCM and other exemplar books, however, are the differences, in terms of structure and the extent of naturalistic detail in the handling of narrative and dialogue. Like so much other early sixteenth-century prose which can be broadly categorised as fictional, the DCM deserves to be more widely known.” (p. viii).
Cambridge Inventories & Caius College, Cambridge, owned a copy (“the dialogues of creatures moralysed” 1552/3-1631), the Cambridge scholar and writer, owned Harvey’s Library: Northern European Reformation, whereas the Fables of Aesop (1513-77), scholar, diplomat and political theorist, paid 14 d for a single ink word in the margin of Dialogue IV of his Latin original, was as an exemplum book for the compilation of sermons, in particular for preists preaching to the unlearned. They asked, “for what kind of audience, then, was the English translation of the Dialogus, the last known edition of this popular medieval book made? The question cannot be answered with any certainty. Although, the early editions of the printed Latin book were intended for an audience which included preachers (on the evidence of the prologue and the double index), it seems very likely that the book was widely read by lay people as well. Had it been directed solely at clerics in search of suitable sermon material, it is difficult to imagine why Leun and subsequent printers should have illustrated the text with such an ambitious series of woodcuts, indisputably an addition to the book’s value as entertainment. Some copies contain scribbling, drawings, and signatures, which are not likely to be the work of clerics. Although the shortened preface of the English translation refers to the ‘myndes of the herers’, the absence of any reference to preaching clearly carries important implications about the nature of the intended audience. So, too, does the absence of the detailed alphabetical index of moral topics [found in the Latin editions]. The presence in several copies of crude annotations and embellishments of the woodcuts suggests that some of the readers were not very sophisticated. In view of the increase in literacy which had occurred since the mid-fifteenth century, one could hardly expect that a book of this kind would be restricted to the use of preaching clergy, although Rastell’s claim, made in 1517, that “the unvyrable people of this realm had great plesure and gave themself greatly to the redyng of the vulgare Englyssh tonge’, must be treated with some caution.”

**PROVENANCE**

1: There are very simple small pointing hands in the margins of the first few pages. Several short marginal ink notes (repeating words in the text) and underlining to Dialogue LVI Of a byrde called an Astor whiche was for an eterne byrde called Cardinia (St-v) and three single ink words in the margin of Dialogue IV Of the lapesangy and the Popinjay (St-v) (some of these notes were shaved by the binder). 2: Probably owned by James West, P.R.S. (1702-73), politician and antiquary, M.P. for St Albans (1731-61) and Boroughbridge (1756-73), Joint Secretary to the Treasury (1748-51 & 1757-64), President of the Royal Society (1758-72), but with no marks of ownership; his sale, Langford, Bibliotheca Wiliana, 21v/2/1773, lot 866, 17s to “Herbert” 3: Probably, William Herbert (1728-95), bibliographer and printseller, he recorded himself as owning a copy in his revision of Joseph Ames, Typographical Antiquities (1796), III, pp. 1757-2 and may have owned a 2nd (slightly imperfect and inaudible copy subsequently owned by Heber [see the Census of Copies, above]) but with no marks of ownership; not in Isaac Herbert’s sale, Bibliotheca Westiana, 29v/3/1773, lot 1660, 17s to Bibliotheca Westiana, 29v/3/1773, lot 1660, 17s to BSB 8254. 4: Richard Heber (1777-1853), with his small rectangular “BIBLIOTHECA / HEBERIANA” ink stamp removed from the front endleaf; his sale, R. Evans, I, 14v/2/1834, lot 2124 “beautiful copy … red morocco” to Thorpe. 5: Possibly the copy offered by William Pickering, Catalogue ofbiblical, alchemical, and historical manuscripts and of rare and curious books (1834), no. 4499 ("beautiful copy, old morocco, gilt", £142/12/-). 6: John Dunn Gardner, formerly Townshend (1811-1903), illegitimate son of John Marquets and Sarah (Dunn Gardner), extranged Marchonse Townshend, of Chatteris House, Cambridgeshale, sale, Sotheby, 6/7/1854, lot 638, £45 to the bookseller Joseph Lilly. 7: Samuel Christy, afterwards Christie-Miller (d. 1889) with his pencil purchase note “Dunn Gardner 1854” and below “Lily Col” and in “at the head of the front free endleaf and his next pencil note “At Auro 1854” this copy agrees with Mr Corson now coming up to sale at Sotheby’s but this is a more desirable book” on the front flyleaf; descess to Wakefield Christie-Miller (1853-1893), of B Brittew Court, Burharn, Bucks., with this pencil note in another hand beneath the last, “The first English edition of this famous book. The finest copy known, and of such rarity that there are only 3 or a perfect copies known including the present,” by descent to Sydney Richardson Christie-Miller (1894-1952), with this neat pencil note on the flyleaf opposite in another hand attributing the translation and printing to John Rastell and adding “The Edwardes copy 1901 sold for £235; neat pencil note below the last, “an exceedingly entertaining volume. It contains many exceedingly well known stories that have survived the centuries, …”, very faint traces of the Brittew Court shelfmark erased from the front endleaf; Brittew Court sale, Sotheby, 12/1/1929, lot 112, £260 to Sabin for: 8: Dr A. S. W. Rosenbach (1876-1952), of the Rosenbach Company, of New York and Philadelphia, with a long typed description (once tipped to the flyleaf but now loose) drawing attention to the woodcuts of trees and plants, a pencil price and perhaps some other pencil notes erased from the front endleaf; probably in stock until sold in 1846 to: 9: Cornelius J. Hauck (1893-1967), with his bookplate with purchase date stamp “MAR 1- 1946”; from his Botanical Library, retained by his family, sale, Christie, New York, 12/11/2016, lot 23 (the binding “possibly by Alexander Thompson, of Oxford”: he was active before 1724 to after 1769 as a booksinder in Oxford but we have no reason to support the attribution) to Mags.

**LITERATURE**

“ITALIE IS THE FACE OF EUROPE, VENICE IS THE EIE OF ITALIE”


Very light damp-staining, but a very good copy. Contemporary calf, the gilt block royal arms of King James I within the head-pieces and initials. 37 fold-in leaf B5, closed tear at head of 4M5, without loss of text. A little state of Venice. STC 11207. This version royal arms block of King James on the in leaf B2, closed tear at head of 4M5, without loss of text. A little portraits of the Doges in the text (some within woodcut ornamental binding is unique in being dated and is seldom found. It does State of Venice.

Dedicated by William Shute to William Herbert, 3rd Earl of Viscount Rochester (later Earl of Somerset), and his younger brother Philip Herbet, 1st Earl of Montgomery, the “most noble and incomparable paire of brethren” to whom the First Folio of William Shakespeare’s plays would be dedicated by the publishers in 1623.

Several of the literary dedications made to Pembroke between 1612 and 1614 acknowledge his developing status at court, and suggest that he was now envisaged by some writers as a worthy successor to the Leicester-Sidney-Essex-Prince Henry chain of Protestant political descent. This is the impression conveyed by the ex-soldier and translator, William Shute, in two works addressed jointly to Pembroke and Montemery: The first, a translation of Thomas de Fougaisses’ The General History of Venice (1612), had been dedicated in the original to Prince Henry’s great hero, Henri IV, whom he once described as ‘my second father’. In August 1612 the Prince had also expressed an interest in Venice itself, discussing its fortifications with the Venetian ambassador. In addition to its military importance in the Adriatic, Venice played a significant role in the imperial ambitions of radical English Protestants. Diplomatic relations, broken off during Elizabeth’s reign, were resumed after James’s accession, Henry Wotton, previously the Earl of Essex’s secretary, was sent out as Ambassador. He favoured an alliance between the Protestant powers and the more ‘liberal’ Catholic states of Venice and Savoy, as a means of securing powerful support in Italy for their opposition to Spain and the Habsburgs. A rift which developed between Venice and the papacy accentuated English interest in these proposals. It is therefore, possible that Prince Henry had been intended as the original dedicatee of Shute’s translation…”

With Rome effectively closed Venice was not only the focus of English diplomatic hopes in Italy, it was also the target of the earliest English Grand Tourists; see Edward Chetwynd & Timothy Wilks, The Jacobean Grand Tour: Early Stuart Travellers in Europe (2014).

In his address to the Reader, Shute notes that “Italie is the face of Europe; Venice is the Eie of Italie. It is not only the Fairest, but the Strongest, and Activest part of that Beautifull and Activest part of that Beautifull and Powerfull Nation. In dispensing of any sensitive Bodie we may observe some one limite to out-live all the rest, as if all had heaped on an Englishman to that one, and left it sole Executor of Life. It seems in the dissolution of the last Monarchie, the Genius of it made transmigration to Venice. In her the Wisdome, Fortitude, Justice, and Magnanimity of old Rome does yet move and stirre. That same Urbans that name is not Rome, but her Carcasse, or rather Sepulcher. All but her Ruines, and the Cause of them, (her Vice) is removed to Venice; of whome I may truly affirme their Warres have ingredted the peace, and their peace the plentie of all Christendome…”

Thomas de Fougaisses’ Histoire generale de Venise was published in 1608. It took the story of Venice from its supposed foundation on 25 March AD 421 to the lifting of the Pope Paul V’s Papal Interdict, which had excommunicated the entire population, in 1607. The end of this two-year dispute over Papal authority in the City State, largely in Venice’s favour, has been seen as marking the high-point of her power before the long decline set in that ended with the fall of the Republic in 1797.

Prowence: Sir Edward Tyrwhitt, 1st Baronet (1613-1674; succ. 1628), of Staintiff, Lincolnshire, M.P for Lincoln (1604) with his inscription at the head of the title “Lent unto my Doctor Bond this booke the ninth october 1614 Edward Tyrwhitt”. He was knighted together with his father by King James on his journey south at Belvoir Castle in 1601 before succeeding to his father’s baronetcy in 1614. The History of Parliament notes that Sir Edward and his son Philip “obtained permission to travel abroad in May 1614”. Sir Edward seems to have been in England in 1615 so his desire to travel may have been due more to debt avoidance than cultural interest. Litigation over various estates “proved a disastrous drain on Tyrwhitt’s finances. His father, who died in 1614, left his estate entirely to Philip, presumably in order to protect it from the depredations of numerous creditors. Tyrwhitt’s mounting financial difficulties caused the outlawry for debt of his brother-in-law, Sir Francis Baldwin, who had stood as his surety. In 1627 Tywrhitt was obliged to petition the king for a year’s protection from his creditors. However, before it expired, he died intestate on 4 Mar. 1628.” Signature “S/Tyrwhitt” at the head of the title of Sir Philip Tyrwhitt, 3rd Baronet (1608-1667; succ. 1615), “a great sufferer in the royal cause during the Civil Wars” (Cockayne, Complete Baronetage), the British Armorial Bindings database records a volumes with his armorial stamp or seal of a savage man holding a club [not present here]. The Tyrwhitt baronetcy became extinct on the death of the 8th Baronet in 1760 and the estates passed to the Tyrwhitt-Drake family, of Sandwich, Hertfordshire. Old [pre-1935] Maggs pencil cost code “seo” [£20] at the end. Old pencil American bookseller’s price “$120-00” at the front.

MAGGS
“MY BOOK HATH MET WITH GENERAL RECEPTION. LIKELY TO LIVE WHEN I AM DEAD”
— FULLER’S ACCOUNT OF THE HOLY LAND BOUND IN PARIS FOR JOHN EVELYN


First Edition. Folio. (Binding: 365 x 240 mm). Pagination erratic (Thomas). Pisgah-Sight of Palestine and the confines thereof. With the History of the Old and New Testament acted thereon. 201, [18] pp. Engraved double-page maps of the Near East including individual maps of the lands of the twelve tribes, a plan of Jerusalem, three plates of the Temple of Solomon, and three plates of characters and costumes and weights and measures (old repair to a tear in the folding map, the map of Old Canaan misbound at p. 186/9 in Lib. 4, vertical crease in the map of Menasseh). Small hole in leaves Aaa5-7 from a flaw touching a couple of letters and the rule border and a closed tear at the foot of Mmm1; two small wormholes in the lesser margin of Books IV & V, otherwise a fine, clean copy.

Mid-17th-century Parisian binding for John Evelyn of polished mottled calf, the covers tooled in gilt with an outer border of the coats-of-arms of the sponsors of the plates [early state with arms on the banners, and with arms on 3 of the 6 extra shields on the central mantle — some copies have up to 33 armorials in total], 17 engraved double-page maps of the Near East including individual maps of the lands of the twelve tribes, a plan of Jerusalem, three plates of the Temple of Solomon, and three plates of characters and costumes and weights and measures (old repair to a tear in the folding map, the map of Old Canaan misbound at p. 186/9 in Lib. 4, vertical crease in the map of Menasseh). Small hole in leaves Aaa5-7 from a flaw touching a couple of letters and the rule border and a closed tear at the foot of Mmm1; two small wormholes in the lesser margin of Books IV & V, otherwise a fine, clean copy.

Wing F131. The first two books of Fuller’s great work consist of an historical/geographical description of the lands of the Tribes of Israel. The third book opens with a description of Jerusalem which is followed by a long discourse on Solomon’s Temple and its successor Zerubbabel’s Temple. The fourth opens with a description of Mount Libanus and the lands of Moab, Ammon, Edom and the wilderness and carries on with descriptions of the Tabernacle, Egypt, and the clothes, ornaments and idols of the Jews. The fifth book consists of objections answered and additions and ends with Eckell’s visionary description of Canaan, including his detailed description of the Temple.

Like many displaced royalist clergymen Fuller turned to writing during the Commonwealth years. In 1648 the Earl of Carlisle appointed him perpetual curate or incumbent of Walsham Abbey, Essex. In The Appeales of Injured Innocence (1659), Fuller wrote that, “So soon as Gods goodness gave me a fixed habitation, I composed my Land of Canaan or Pisgah-Sight. This, though I confess it to be no part of Church-building, yet it is the clearing of the floor on Foundation thereof, by presenting the performances of Christ and his Apostles in Palestine. I perceive the Animaadvertor hath a months mind to give me a Jeere, for my salting into the Holy-Land, which I can bear the better, seeing (by Gods goodness) that my Book hath met with generall reception, likely to live when I am dead; so that friends of quality sollicite me, to teach it the Latine-language. [p. x2] The “Animaadvertor” was Dr Peter Heylyn whose Examen Historicum (1659) had criticised Fuller for his “recreation in the Holy Land” instead of working “Gods goodness) that my Book hath met with generall reception, likely to live when I am dead; so that friends of quality sollicite me, to teach it the Latine-language. [p. x2] The “Animaadvertor” was Dr Peter Heylyn whose Examen Historicum (1659) had criticised Fuller for his “recreation in the Holy Land” instead of working

The Hebraist and biblical scholar John Lightfoot (1602–75) had long been collecting notes on the geography of the Holy Land from his reading of the Talmudical writers. As John Strype explained in the biographical introduction to his posthumous edition of Lightfoot’s Works (1684), he “intended to describe the Land of Israel in a way somewhat new indeed and unknown, and, as he believed, unattempted. he means, out of the Writings of the Jews. ... The unhappy chance that finished the publishing of this elaborate piece of his, which he had brought to pretty good perfection, was the Edition of Doctor Fuller Pisgah-Sight. Great pity it was, that so good a Book should have done so much harm. For that Book handling the same matters, and preventing his, stopped his Resolution of letting his labours in that subject see the light. Though he went a way altogether different from Doctor Fuller, and so both might have shewn their faces together in the World, ...” (Vol. I, p. XII).

In order to defeat the £200 cost of the engraved maps and plates Fuller solicited contributions from a wide range of aristocrats, gentlemen, and London merchants to each of whom a plate was dedicated with their engraved armoriall (they were also added to the separate plate of combined armorials as contributions came in) — this is an early example of a form of subscription publication also followed with success by the dancing-master turned publisher John Ogilby and the herald and antiquary Sir William Dugdale — the going rate for a sponsor of a plate by Wenceslaus Hollar in one of Dugdale’s works was in the region of £5.

At the beginning of the fifth book, in a section titled “Objections answered concerning this Description”, Fuller answers,
Fuller’s work is part of a pan-European interest in the structure of the Temple on earth. Other questions it raised were architectural, and whether a condition of the Millenium, the thousand-year reign of the Kingdom of Heaven, the Tabernacle, and the Temple of Solomon that reached a physiological harshness, but an unconscionable injustice, strictly to be enforced. …”

Entirely based on printed sources rather than actual travel, Fuller’s work is part of a pan-European interest in the structure of the Temple on earth. Other questions it raised were architectural, and whether a condition of the Millenium, the thousand-year reign of the Kingdom of Heaven, the Tabernacle, and the Temple of Solomon that reached a physiological harshness, but an unconscionable injustice, strictly to be enforced. …”

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Adventurers, a lessee of the now defunct Royal Adventurers. The lease still had some years to run and the Royal African Company continued in existence at least until 1700 and while the sub-committee:

- their concerns were mostly devoted to the collection and payment of old debts and salaries they continued to trade in Jamaican sugar on a reasonably considerable scale. For example, on 3 August 1685, the sub-committee:

  - ordered Jno. Ackworth ye Husband to take up ye 100 hh:dd [per] ye Alexander [to] & 50 hh:dd of suga by ye Port Royall M[erch] an't & to put them in the warehouse in Whistlers yard."

The extensive records of the Royal African Company, whose successors were finally abolished in 1821, are in the National Archives. We have been unable to trace any records of the Gambia Adventures apart from the present volume.

The first meeting was held at Sir Robert Vyner’s house and present were Sir Benjamin Bathurst (for the Duke of York), Sir John Shaw, Sir Robert Vyner, Thomas Leigh, Dr. William Denton, Arthur Annesley, Tobias Rustart, John Young, John Ball, Dr. Robert Lightfoot, Charles Toll, Henry Johnson and Francis Woader. The meeting appointed a sub-committee "for ye inspection of ye Books" to write to "ye Old Committee to deliver their Ware[an]ts, to them that had not signed, ye General discharge to ye Committee according to ye Order of ye last General Court, & to inspect ye Books..."

There is then a long gap from 23 Dec. 1686 to 31 Jan. 1695/6 (although it is not obvious that anything is missing) when a sub-committee with just one of the previous members (Thomas Leigh) met at Garraway’s Coffee House to discuss with John Bernard the debt owed by Samuel Bernard of Jamaica, deceased, the company’s Factor, and of the late Sir Charles Modified, Bart. This is followed by two lengthy warrants authorising collection of the debt at a rate of 30% per annum.

On 4 June 1690 the last meeting of the sub-committee was held at the White Swan Tavern in Cornhill and authorised a payment of £30 to John Acworth, the Husband (manager) of the Company. On 25 June 1700 the last meeting of the sub-committee was held at the White Swan Tavern in Cornhill and authorised a payment of £30 to John Acworth, the Husband (manager) of the Company.

Provenance: Contemporary ink note at the head of the front paste-down "Mr Stracey in Wallbooke." Probably Edward Stracey (1688-1733) of the parish of St Stephen’s Wallbrook who married Mary Capel Loft, of St Alban’s, on 27 Jan. 1691. Their son Sir John Stracey (1691-1748) was Recorder of the City of London. Old pencil note on the pastedown, "MS No.17/ Gambia Adventures". Possibly from the papers of Captain John Hill (d. 1768). From the Romney of the Mute MSS formerly in Kent Archives at the Kent History and Library Centre (MS U1515/O19); withdrawn by the family in 2008 and sold privately in 2014.

42 GIBBON (Edward). The History of the Decline and Fall of the Roman Empire. London: W. Strahan and T. Cadell, 1776-1788

First Editions and First States. Six Volumes. Large 4to (274 x 244mm). Vol. I., with the half-title and errata leaves. Half-title and title-page with a little browning around the edges caused by the turn-ins, a few marks and spots in place, some pencil markings and a couple of annotations. Vol. II., with the half-title, errata leaf, portrait of Gibbon engraved by Hall after Reynolds and half folding maps (the larger map, bound facing Brs. with a short tear near the folding just touching the plate). Edges of half-title a little bruised, some light offsetting from the portrait plate onto the title-page, some marking, some ink blunting to the fore-edges (not bleeding onto the actual leaves). Vol. III., bound without the half-title but with the errata leaf, contents leaf of Vol. I. ("a" and "b") for some reason bound at the end of this volume, large folding map facing Brs. some ink blunting to the fore-edge, some spotting in a few places. Vol. IV., with the half-title. Vol. V., with the half-title. Some light even browning in a few places, a few small ink blots to the fore-edge of the book block but these do not bleed onto the page. Vol. VI., with the half-title. Some occasional very light foxing (mainly in the blank inner margin) in a few of the volumes but overall a very clean and crisp set. Contemporary mottled calf, spines tooled in gilt, red and green morocco labels (very slightly rubbed at the corners and joints, some wear near the spine bands and with the joints a little brittle in places but otherwise a very fine and handsome copy, expertly and sparingly repaired in a few places. The binding of the first volume is very slightly different from the other five volumes suggesting that it was bound on publication and then the remainder bound to match.
It was at Rome on the 15th October 1764, as I sat musing amidst the ruins of the Capitol, while the bare-footed friars were singing vespers in the Temple of Jupiter, that the idea of writing the Decline and Fall of the city first started in my mind.

Gibbon began his research for the book four years later but it was not until February 1777 that he began writing the Decline and Fall at his house in Bentinck Street, London. The printer, Strahan, had intended to print only five hundred copies of the first volume, but it was later decided, while the work was already in the press, that this number should be increased to a thousand, a decision which was made on the day of publication, “I gave myself to the universe, and the universe - that is to say a small number of English readers - welcomed me with open arms.”

The volume (a handsome quarto) costs one guinea unbound; it sold, according to the expression of the publisher, like a three penny pamphlet on the affairs of the day.

Considering the demands of the publisher, men of sense and taste, began to perceive that the said 500 copies were not at all suffice for the appetite of British readers. They stated to me their reasons and very humbly but very earnestly requested me to permit the printing of 500 copies more. I acceded to their request, fearing, however, that the youngest offspring of my numerous family would be condemned to an inglorious old age in the depths of a warehouse.” (quoted in Norton).

Gibbon wrote to Deyverdun after the publication of the first volume, that on the day of publication, “I gave myself to the universe, and the universe - that is to say a small number of English readers - welcomed me with open arms. In a fortnight the entire edition was so completely sold that not a single copy remained. The volume (a handsome quarto) costs one guinea unbound; it sold, according to the expression of the publisher, like a three penny pamphlet on the affairs of the day”. The volume was reprinted with letterpress corrections, but a fresh copy; small blank corner missing from A4 from a paper STC 1900. The copy was sold at Sotheby, Parke-Bernet, New York, New York Public Library, Texas (ex Pforzheimer), Yale.

First Edition of the future poet and historian Samuel Daniel's first published work, the first English translation of Giovanni Gioiio’s Delle imprese militari et amorose (1559), with a dedication and a long preface by Daniel, a letter to Daniel from his good friend “N. W.” (1599) on the origins of imprese, and, at the end, a supplementary collection of “certaine notable devises both militarie and amorous, collected by Samuel Daniel” from various sources. Giovanni's Delle Imprese was the first work on imprese, the emblematic devices and mottoes that adorned knights' shields in tournaments and was influential throughout Europe, albeit describing the devises in prose without illustrations. Gioiio's Delle Imprese was the first work on imprese, the emblematic devices and mottoes that adorned knights' shields in tournaments and was influential throughout Europe, albeit describing the devises in prose without illustrations.


Perhaps as far as the twenty-fifth sheet [Gibbon wrote to the Swiss scholar Jacques Georges Deyverdun] when my printer and publisher, men of sense and taste, began to perceive that the said 500 copies were not at all suffice for the appetite of British readers. They stated to me their reasons and very humbly but very earnestly requested me to permit the printing of 500 copies more. I acceded to their request, fearing, however, that the youngest offspring of my numerous family would be condemned to an inglorious old age in the depths of a warehouse.” (quoted in Norton).

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Aside from the general reading public, Gibbon received perhaps as far as the twenty-fifth sheet [Gibbon wrote to the Swiss scholar Jacques Georges Deyverdun] when my printer and publisher, men of sense and taste, began to perceive that the said 500 copies were not at all suffice for the appetite of British readers. They stated to me their reasons and very humbly but very earnestly requested me to permit the printing of 500 copies more. I acceded to their request, fearing, however, that the youngest offspring of my numerous family would be condemned to an inglorious old age in the depths of a warehouse.” (quoted in Norton).

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Aside from the general reading public, Gibbon received...
Provenance: 1: Contemporary ink price on the title "pre.nijj" (a pencil note on the flyleaf suggests, incorrectly, that it is Nascass Lutrell's purchase note).

Fly-leaf in ink "Dedicated to Sir Edward Dinmore, champion to Her Majesty" and in pencil: "Dinmore's first publication. Nassau Copy as above Mr Collier says this work is very scarce & curious. See Notice of 'Tarltons Toyes' in the Address to his Good Friend Samuel Daniel" (a reference on "5" to the famous actor and clown Richard Tarlton (d. 1598)), Cunliffe was a Lancashire dialect lexicographer, who collected Shakespearean sources and early books on the English language; by descent to Rolf, and Bans Cunliffe, sale, Sotheby, 9/5/1946, lot 2165. 4: Thomas Thorpe, Catalogue 379/1937 of January 1955, £85 (with catalogue cutting loosely inserted), sold to: 5: D.C. Bent Juel-Jensen (1921-2006), physician and bibliophile, of Oxford, with his label and pencil acquisition note at the end.

THROW ASIDE YOUR BOOKS OF CHEMISTRY AND READ GODWIN ON NECESSITY" - WORDSWORTH


London: for G. G. J. and J. Robinson, 1793

First Edition. 2 vols. 4to. [Text: xii, 357, 358 (xvi), 295, 1]; (errata/directions to the binder). With the half-titles. First few parts of Vol. I lightly foxed, potted, printer's cross across Vol. 1, L. 4; old repair to a closed tear across Vol. 2, leaf c2 (probably made in the old repair to a closed tear across Vol. 2, leaf c2 (probably made in the printing house); upper margins lightly browned and dampstained in places, particularly at the end of Vol. 1 and middle and end of Vol. 2; (extending into the text in a few places); occasional spotting in places; last leaf of Vol. 1, 4x9. Early 19th-century plain sprinkled calf (rebacked, corners repaired, some minor wear to the edges).


Annotated by a contemporary sceptical reader: "one shudders at the consequence of such an idea" (I, p. 93 - "my immediate duty is to seek for vanity and pride some other to fit the occasions of my life") rising to principal Secretary of State in the 1580s, with

FRANCESCO GUICCIARDINI

The Historie of Guicciardini: Containing the Warres of Italie and other parts, continued for manie yeares under sundrie Kings and Princes, together with the variations and accidents of the same. And also the Arguments, with a Table at large expressing the principal matters through the whole Historie. Reduced into English by Geoffery Fenton. The third Edition, diligently revised, with restitution of a Digression towards the end of the fourth Booke, which had bene formerly effaced out of the Italian and Latine copies in all the late Editions.

London: by Richard Field, 1618

Third Edition. Folio. [Text 333 x 229 mm]: 8 (of 10, without the first blank leaf), 8x, (9 indexs). Pp. Some damp-staining in the lower margins. Contemporary sprinkled calf, the covers with a blind triple fillet border, and at the centre the large gilt arms blazon with twelve quarterly of Walter Chetwynd [85 x 70 mm] has been added. Spine divided into seven panels, second panel with a red morocco label, plain endleaves (upper joint and headcaps repaired, two pairs of fabric ties missing). STC 14460. Previously published in England in 1579 and 1599; this third English version is considerably revised style; though it is not clear by whom as Fenton had died in 1608.

In his later life Sir Geoffrey Fenton (c. 1559-1608) had a successful career as a major civil servant in Ireland: his name appeared frequently in the state papers as a policy maker, adviser to the lord deputy, and channel of information and an informer to the queen’s O’ZABR, rising to principal Secretary of State in the 1580s, with an equally successful literary career as a translator. In his younger years he produced a series of translations from the Italian and Latin of which his most ambitious project, [was a translation of Francesco Guicciardini’s Storia d’Italia from the French version. This eventually appeared in 1795 entitled The Historie of Guicciardini. It was dedicated to Elizabeth, perhaps indicating that Fenton was being rewarded by patron for his work and was now moving in more exalted circles. The history narrated the conflicts between the various Italian city states and their allies between 1490 and 1534 and was a major work of European history. Fenton’s translation
had a significant influence on English historiography, especially the ‘Tacitean’ history produced in the late 1590s, which tried to provide a detached view of political offices and processes. As in his earlier work, Fenton suggested that Guicciardini’s history was best read as a series of good and bad examples.” (ODNB).

The “Digression which was formerly omitted”, on pp. 173-9, concerns “what right the Church hath over the Cities of Romagna [in northern Italy] and many other places, which either she hath held heretofore, or possesseth at this present: and by what means the said Church, which at the first had merely the charge and administration of spiritual things, is come to those worldly states and principalities: and likewise that it be set down as a matter of necessarie dependance, what amities and enmities have bene at divers times, upon these other occasions, betweene the Popes and the Emperours.” For that digression the Italian original had been placed on the Index Librorum Prohibitorum (1704 edn., p. 130).

Provenance: 1: Early ink price on the front flyleaf “pr- 0:6:0”.
Walter Chetwynd, M.P., F.R.S. (1633-93), county historian, of Ingestre, Staffordshire, was M.P. for Stafford and for Staffordshire, a staunch anti-Catholic but cautious in his reaction to the Glorious Revolution. “The herald Gregory King described Chetwynd as ‘that great ornament of his country for all sorts of curious learning’ (King’s autobiography, 30). His interests included numismatics, literature, theology, mathematics, and above all antiquities and natural history. In 1678 he was elected a fellow of the Royal Society but took little part in the society’s activities.” (ODNB). He was elected a Fellow of the Royal Society in 1678, collected genealogical and heraldic material for a history of Staffordshire that he was never going to complete and encouraged Robert Plot to write The Natural History of Staffordshire (1686). There is an early pencil calculation of Guicciardini’s dates and a reference to p. 90 “Origin of ye P[ox]” on the front pastedown. Chetwynd’s only daughter died in infancy and his estates passed to his kinsman William Chetwynd of Rugleley, ancestor of the Viscounts Chetwynd; his library was sold for the 5th Viscount by R. H. Evans 18+/5/1821. The British Armorial Bookbindings database records five armorial blocks for Walter Chetwynd - this is Stamp 2 (distinguished from Stamp 1 only in that the lion rampant in the 7th corner is not goutty (i.e. sprinkled with drops) of which this is one of three examples listed there. 2: H. D. Lyon, bookseller, with his pencil cost code on the front pastedown. 3: Maggs Bros., acquired in 1992; Bookbinding Catalogue 1212/39 (1996), £1750; sold to: 4: (John) David Drummond, 17th Earl of Perth (1907-2002), by descent to his grandson Viscount Strathallan, sale, Lyon & Turnbull, Edinburgh, 29/8/2012, lot 160.

London: [John Day] Iohannis Dajii Typographi, 1577
£14,000
First Edition. 4to. [7], 414, [1] ff. Contemporary London binding of calf, the covers elaborately tooled with a border of a single and a double gilt fillet, in the corners a pair of arabesque cartouche corner blocks, the same tools used four times in the centre to form a large oval centrepiece; smooth spine divided into seven panels by gilt rules, and tooled with four bands with three impressions of a foliate roll and three wider panels tooled with a fretwork of diagonal lines and dots, edges with an elaborate parcel-gilt gauffered arabesque strapwork design (joints, head of the spine and corner extremities nearly repaired, small holes where two pairs of fabric ties are missing, plain pastedowns but no flyleaves).
The Portuguese bishop of Sylva, Jeronymo Osorio da Fonseca (1506-80) had a European-wide reputation as a Latin writer of the neo-ciceronian style that became popular in the mid-16th century. “Of the continental Ciceronians Osorius enjoyed a particular esteem” (J. W. Birns). As Freeman continues, the garden “symbolizes the Mother of God, and in it are placed flowers, birds, trees emblematic of her. Each feature of the garden is headed by a verse or metaphor, which never loses sight of the phenomena of the visible world. The garden with an almost Elizabethan freshness of insight, finding in it always a beauty that was tam antiqua et tam nova. Ideas to him were fascinating in and for themselves; yet it is a fascination which never loses sight of the phenomena of the visible world. The whole book is rooted in a desire ‘to learn of each creature how to serve the common Creator of us all’, and the objects which are to others: there were also formally trimmed borders, trees, a fountain, a mount, pools and walks; and from all these are chosen twenty-four to be elaborated as emblems in the sections which follow and made the basis of twenty-four acts of devotion. (p. 179) ... The twenty-four symbols which are chosen to represent the Virgin provide its framework and its main themes. Each section opens with an engraving of the one which is to form the centre of this particular act of devotion, so that a picture of it may be constantly before the worshipper’s eye; and the whole of the text which follows is then built up round this symbol. The various passages of prose which make up the section are all different ways of using and interpreting the central image ... The structure of Hawkins’s book, in fact, is itself an extension of the emblem method; and Parthenia Sacra is emblematic both in general outline and in detail.” (p. 18).
Parthenia sacra is dedicated by Hawkins (here disguised by the initials “H. A.”) to a Parthenian Sodality of the I...
Sometime after the death of John, Baron Lumley on 11 April 1609, his library, kept at Nonesuch Palace in Surrey, passed into the Prince's ownership. Comprising some 3000 titles, the Lumley Library had its origins in the libraries of Thomas Cranmer, Archbishop of Canterbury (1489-1556) and Henry FitzAlan, 12th Earl of Arundel (1526-90), the previous owner of Nonesuch and Lumley's father-in-law. It was wide-ranging and arranged in seven classes: Theology, History, Arts and Philosophy, Medicine, Cosmography, Geography, Law (Canon and Civil) and Music — largely matching the engraving title and the arrangement of Possesio's book (for which see below). In October 1609 a catalogue was compiled and the books were removed to St James's Palace. There they were joined, by the time of the Prince's death on 6 November 1612, probably from thyphoid fever, by some 1000 other titles collected by his tutor and librarian, the mathematician and cartographer Edward Wright (1561-1615). From 1608 to 1611 some £339 had been paid to John Norton, the King's printer for Latin, Greek and Hebrew books, and to Robert Barker, the King's printer for English books. In addition, £456 was owed after his death to the executors of John Norton who had died soon after the Prince.

There was a copy of the first edition of Possesio (1595) in the Lumley Library (no. 47 in the 1609 catalogue where it is noted that it was "worth £40" and subsequently replaced by Elizabeth's copy (1609.47)). It is more likely that it was replaced by this latest edition.

T. A. Burrell, in The Panizzi Lectures 19th Century English monarchs and their books; from Henry VII to Charles II (1897) analysed the contents of what he described as the Prince's "private library" as it now survives in the British Library; of which the present volume was part, as contrasted with the Lumley Library. The 1000 titles, many of which must have been sourced by John Norton or his agents at the annual Frankfurt Book Fairs, comprise a wide range of contemporary European publications designed to bring the library up to date as Lumley had hugely added to his own library by 1609: "To begin with the humanities, Prince Henry's books include not only the schoolboy classics, Latin and Greek, but also post-classical Latin and Greek authors. His lawbooks include the standard texts, but also modern political thinkers like Jean Bodin and theologians. He had a variety of modern, as well as classical, history, and books of modern travel and exploration... Even a cursory survey of the humanistic side of Henry's library reveals it to be not just a schoolboy's library chosen by pedagogues, however well-intentioned, but a library carefully selected to widen the interests of an intelligent young man in whatever direction he wanted to follow. What is remarkable is the combination of an enlightened humanist with an enlightened scientific library, so that the two cultures really shone into one... To Edward Wright must be due Prince Henry's remarkable collection of scientific books, built up, should not be forgotten, in the space of not more than three or four years. It could only have been done by someone who had at his fingertips the bibliography of modern science as it was then known - and a very generous budget." (pp. 30-32).

At the end of his section on Prince Henry's library, Burrell contrasted it with what we know of the French royal library at the same time and its librarian David Rivault, Sieur de Fleurance: "The contrast with the English situation could not be more instructive. In the French court science still had to be justified by the Ancients and was reduced to the status of an elegant social accomplishment. The academy was more concerned with organisational structure than with performance, and Rivault himself was at best little more than a caretaker. Edward Wright, however, was an expert called in from outside to do an expert job; the emphasis was modern and practical; a well-balanced library; a real working tool, was built up in a very short space of time. But alas, on 6 November 1612 Prince Henry died and by December his entire court was paid off - the whole princely gravy-train folded its tents and crept silently away. The library remains as a fossil - a remarkable example of the art of collection development in the early 17th century." (p. 40).

Binding: In what must have been a major five-year exercise many of the Lumley volumes and, perhaps, all the others were bound or rebound in calf with the Prince's arms and his bold insignia, either ostrich feathers, Tudor roses, or - in here, rampant lions. The online Toronto British Armorial Bindings database lists five Prince Henry bindings with the rampant lion tool, including the present (as still at Canterbury Cathedral). The others are: J. Dibartus, Historia Boiemica (1624) at Aberdeen University; Josephus, Opera (1544) at Newcastle University; Plutarch, Opera (1544) at Harvard (The History of Bookbinding exhibition, Baltimore, 1937. no. 406); E. Reussen, Basillus (1593) at the British Library. There are no examples on the British Library's online Bookbindings catalogue to matching the same arrangement of the royal arms in the centre and the rampant lions in the corners. A copy of P. Tétevius, Relaciones d'i origen... de losreyes de Peria (1610), an octavo, has the rampant lion tool alone in the centre of the covers (Tregaskis Catalogue no. 932, 1670; present location unknown).

Text: The Jesuit Giovanni Battista Possesio (1533-1612) was an author of whom one particular one book, his Bibliotheca selecta, is to be found in many English collegiate and ecclesiastical libraries in such quantities as probably to exceed even the various controversial works of Cardinal Bellarmine. The reasons for the plenitude of editions and copies is however different. Bellarmine is there because his Counter-Reformation works were to be refuted even by King James himself, Possesio because this particular work was a hugely useful bibliographical compilation and rationale of study for anyone whatever his confessional allegiance. In addition to editions of the complete text there were many editions of particular sections which are listed in Sommervogel's great Jesuit bibliography.

The Bibliotheca selecta was first published in 1593 in Rome at a great centre of catholic printing and one which at this date was especially favoured because of the Venetian Interdict against the Jesuits which had forced Possesio to leave Venice. Born roughly a decade before the foundation of the Society of Jesus, and being exactly coeval with its extraordinary rise to power and influence on the world stage, Possesio played many rôles. He was hugely instrumental in the establishment of the Jesuits in Italy, in various centres in France, and as a diplomat he was of major importance in the relations of the Holy See with Poland and Russia. He went in 1581 to Russia to the court of Ivan the Terrible on a mission and published in 1586 his Aevius, an important account of Russia and it customs, and a source for later writers. He was the author of a number of books, the earliest of which was published in Lyons in 1589, and the last of which his diputatus suso ad scriptores seret et novi testament was published in Venice in 1603. Bibliotheca selecta (which was strictly restructured for the second edition) is a work on education and the study of various subjects, philosophy, theology, humane letters, logic, and so on. Book I deals with general outline of education, and contains editions of various books, books II-IV deal with theology; books VI-IX cover dealing with other non-catholic: Christian bodies, and in particular books XI-XI discuss Japan and Japanese beliefs. In book XII we turn to Philosophy and thence in XIII to Jurisprudence and Law. Book XIV discusses medicine and mathematics and kindred subjects (geography etc.). Book XVI is devoted to Universal History, book XVII to poetry (where Possesio advocates the reading of certain Christian poets as opposed to the ancient); and painting. The last section is devoted to Cicero. All sections are copiously provided with bibliographies of proper and useful books, and the work was therefore, for Possesio's contemporaries of whatever religious complex, a useful compilation and guide to stocking a library.

In its comprehensiveness the Bibliotheca selecta encompasses in one volume the reading recommended by King James for the young Prince Henry in Basilion Daven. Therefore besides your education, it is necessary ye delight in reading, and seeking the knowledge of all lawful things, but with these two restrictions: first, that ye choose Idle hours for it, not interrupting therewith the discharge of your office: and next, that ye study not for knowledge nakedly, but that your principal end be, to make you able thereby to use your other office; practising according to your knowledge in all the points of your calling: not like these vaine Astrologians, that studie night and the course of the stars, only that they may, for satisfying their curiousitie, knowe their course. But since all arte and sciences are linked everie one with other, their greatest principles agreeing in one (which moveth the Pythagoras to faine the nine Muses to be all sisters) stude them, that out of their harmonie, ye may sakk the knowledge of all faculties; and consequently, be on the counsell of all craftes, that beside these two restrictions: first, that ye choose Idle hours for it, not interrupting therewith the discharge of your office: and next, that ye study not for knowledge nakedly, but that your principal end be, to make you able thereby to use your other office; practising according to your knowledge in all the points of your calling: not like these vaine Astrologians, that studie night and the course of the stars, only that they may, for satisfying their curiousitie, knowe their course. But since all arte and sciences are linked everie one with other, their greatest principles agreeing in one (which moveth the Pythagoras to faine the nine Muses to be all sisters) stude them, that out of their harmonie, ye may sakk the knowledge of all faculties; and consequently, be on the counsell of all craftes, that...
The first book has an inscription by Peter Le Neve (1661-1729), Yorkshire circa 1570 & London, 2nd half of the 17th Century, morocco labels “ARMS PAINTED & TRICKT / OLD BOOK yee may be able to containe them all in order, as I have alreadie saide. will never presse your shoulders.” (1603 edn., pp. 88-89).

Texts belonged to the Herald Peter Le Neve. From the library that they are all concerned with English heraldry. Two of the three books that have been bound together: they have in common at Burton Constable, near Hull.

Two of the 1620), Ripon Cathedral, St Paul’s Cathedral, All Souls’ College Oxford, Brasenose College Oxford, Queen’s College Oxford, St John’s College Oxford, University College Oxford, Winchester Cathedral and Worcester Cathedral. The present copy is also included (at Canterbury Cathedral Library, with the arms incorrectly identified as James XV). Another British Library duplicate copy (sold in 1826) is the one now at Winchester College, Oxford. Taken together they do give a good impression of the book’s taken to market soon after his death, and nearly 30 were secured of him by Victor Stater in the Bibliotheca Selecta of over 300 coats of arms generally arranged nine to a page, almost all of medieval date (and including a few religious houses but also royal eddities such as Hercules, King of Libya and Jupiter, King of Egypt). One of the most attractive is the arms of the colonial adventurer Captain John Smith (d. 1671): a ship sailing before a rocky coast (sketched partly in pencil and partly in ink), the shield supported by a lion squatting on its haunches in the Continental style, with motto “Qua Fata Ferunt” and “Bermudas”. In some instances a source is given, most frequently (sometimes entire pages) in the form “d. w.” followed by a number, one reference to “dug: w. 154” (for Duvussaval) reveals this to be Sir William Dugdale’s Antiquities of Warwickshire (1656), while the source for the arms of Queen Katharine Parr and several others is given as “gill: s: 92” – standing for John Guillim’s A Display of Heraldry (1630) and much reprinted; and that for Lisley is “Morgan: L.42:57” i.e. Sylvanus Morgan’s The Sphere of Gentry (1657). Numerous manuscript copies are known but there is no satisfactory modern edition of this Roll. Almost all the shields are blank, a few have been sketched in ink or pencil, 53 leaves (last 2 leaves with index), plus 23 blank leaves. At the end of the index (inverted) is an ink sketch of a man in Elizabethan dress with a dog and a per-trial “Leonard Prestonne in the counte of Yorke yeoman do acknowledge...” is also unquestionably the most important of the three books, in historical and armorial terms. As Le Neve has noted, most of the coats in its first twelve leaves are of Captains of Horse and Foot in the Parliamentary army; most being citizens of London. These are very capably drawn, tricked (i.e., having their colours indicated by letters of the alphabet, such as ‘g’ for gaules, etc); many are surmounted by a crest and a few have a motto as well. Le Neve identifies the writer as “Howell, Herald painter”, and a 20th century note on a card at the front of the volume suggests that this was “Griffith Howell, a great herald”, who is mentioned by Thomas Fuller in his Worthies of England as a nephew of James Howell (d. 1667), the heraldist and political writer. Le Neve states how Howell was a great herald, and as an heraldist working in the 1660’s he was Master of the Painter-Stainers in London (1657-1708) is a colourful character: he had a fertile imagination and turned to scientific invention after other sources of income had dried up. As a member of the royalist underground in the 1670s, he stood to gain from the Restoration, but though he did indeed get a post in the Ordnance Office (for which he invented a model of a grenade launcher), a few years later he made the mistake of briefing with the Duke of Devonshire in the presence of the King, as a result of which he lost the post and was ordered to have his right hand cut off. He was fortunate that the sentence was commuted (See the account of him by Victor Stater in the GDNBA). His papers doubtless came on the market soon after his death, and nearly 30 were secured for the Harleian Collection and are now in the British Library.

The book itself contains an alphabetically arranged collection of over 300 coats of arms generally arranged nine to a page, almost all of medieval date (and including a few religious houses but also royal eddities such as Hercules, King of Libya and Jupiter, King of Egypt). One of the most attractive is the arms of the colonial adventurer Captain John Smith (d. 1671): a ship sailing before a
The volume has however a second claim on our interest: its material associative with Yorkshire. Just before the start of the main text of the second book, and evidently forming part of it (they have the same watermark of a Pot with initials “RA”, are seven leaves relating in whole or at least in part to Kingston-upon-Hull. On the first page is a very rough ink sketch of the Royal Arms of Elizabeth I flanked by Solomonic columns (not unlike those found on contemporary engraved maps by Christopher Saxton).

Comparison with the two other early bird’s-eye views of Hull – the 16th-century drawing in British Library, Cotton MS Augustus I (1), f. 80 and that etched by Wenceslaus Hollar in 1640 – show few obvious changes; Hollar’s view unfortunately was taken from such an angle as to cause him to omit the Charterhouse which was destroyed in the Civil War. The drawings alone provide no evidence for a date, however their context is entirely of the early-1770s. The verso of the second drawing has short notes of financial reckonings, dated 1750 and 1751. One of these begins “that masters whalaye owe me for paym-

1687” (f. 316), 61 leaves. Watermark: Leaves 1–30: Fleur-de-lis on a crowned-shield. Leaves 31–61: Posthorn on a shield. The armorial is preceded by 9 leaves, the first page with Le Neve’s notes and the rest with an in-text watermark: Posthorn on a shield. There is an ink price “0:6:0” of six shillings at the head of the first page in the same hand as 1 (probably Cuthbert Constable). The years of the run-up to, and then duration of, the Civil War were a time when the record-keeping activities of the College of Arms were stretched beyond its abilities and many grants and pedigrees were, in effect, left unrecorded in its own books, making MSS such as the present one, with its evident strength on the Parliamentary side, of exceptional historical and armorial value.

Many of the coats and pedigrees have Le Neve’s ink note “posted” or “posted to books” by them (indicating that they were new to him and so he had copied or made a note of them), which confirms the significance of this collection. The heralds Ryley and Borough (of whom Ryley was once the junior, as an archivist at the Tower of London) were royalists while Byshe was a parliamentar-ian, but all the heralds had great difficulty maintaining a proper set of records of their activities at this time. Le Neve has also occasionally added other short notes, usually 3/4s, dates, the one noting the arms of Northam “of Stains by Sir Edward Byshe confirmed by Sir Jo. Vanhooght Clarenceut Peter Le Neve Norroy” (f. 58r) and another noting that the widow of Dr. Thomas Daffy (f. 60v), of the eponymous Daffy’s Elixir, “is still alive 1733” (f. 50r).

One of the names found on contemporary maps, for example the one by Charles Hoole (1730), is that of Newham “of Sussx by Sr Edward Bysshe” (f. 7v). This is noted both on the verso of the leaf and on a leaf following an obit of Elizabeth Beale. In the list of “Civil War” entries there is an ink note by Le Neve’s hand on the verso of a leaf noted “for chambers in the towre” and the next begins “Layde this month for master whalaye. Items for bearing the wheat frome the chambar to the waters” [etc.], continuing on the page opposite, “... Item for suffrtyng and gyldyng your har-

internal detail raises the possibility that it was drawn by someone with a particular interest in its military significance. The phonetic spellings suggest that the draughtsman may not have been English. On the page opposite is another rough pencil sketch of some fortifications with no identification but also presumably of Hull (some offsetting between the images makes them hard to read). The two pages are frayed at the edges.

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toyer of 3 chambers [so for chambers] in the towre” and the next begins “Layde this month for master whalaye. Items for bearing the wheat from the chambar to the waters” [etc.], continuing on the page opposite, “... Item for sufferyng and gyldyng your har-
ness... This reknowne doth master whalaye owe unto me Matthew Applyne.” The next leaf (following the stub of a missing leaf) is a memorandum of a loan, in a hand of the late 17th century, and then a memorandum of the sale of a “diall” (which is roughly sketched) by Matthew Applyne to John Werfell and “Suttoes” to be paid at the next “luneting [lambing] time” in 1750. Suttoes, now Southcoates, is a manor in Holderness near Hull granted to Sir Marmaduke Constable (c. 1540-1554) by King Henry VIII in 1535. The building accounts may relate to the extensive rebuilding of the medieval house at nearby Burton Constable Hall started by Sir John Constable (1546-73) in the 1560/70s which included a new south range, a great hall and a tower.

Following this is a contemporary copy of a letter addressed “To the right worshipful Mr Macwilliams and M[ clamo]”. This is dated from Kingston-upon-[Hull], 18 June 1750, and is evidently from two or possibly more men who were the Crown’s “searchers” in the port of Hull – a valuable office to hold, since it entitles its holders to impose dues upon all shipping going through both the port of Hull itself – and Hull was the principal port of North-East England, serving as the gateway to York and other mercantile centres – and the river-heads in the vicinity. The letter’s writer is expressing their concern that a third party, one Wadson, “has a grant of deputation to be joined a doer in our circuit, but he is reported to be a crafty

Company in 1629 [2 Diary of Humphrey Wolley, ed. C. E. & R. C. Wright (1966), II, p. 433]. Many of the 96 coats of arms on these leaves are of men described as “captain” and many are dated 1643 – e.g. “Captain Norwoode of ye Checker in Bredstreet Captaine of a Troop of Horse 1643”. Just a few are dated 1642 – e.g. “Sir William Waller Colonell of Horse 1642”.

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Many of the coats and pedigrees have Le Neve’s ink note “posted” or “posted to books” by them (indicating that they were new to him and so he had copied or made a note of them), which confirms the significance of this collection. The heralds Ryley and Borough (of whom Ryley was once the junior, as an archivist at the Tower of London) were royalists while Byshe was a parliamentar-ian, but all the heralds had great difficulty maintaining a proper set of records of their activities at this time. Le Neve has also occasionally added other short notes, usually 3/4s, dates, the one noting the arms of Northam “of Stains by Sir Edward Byshe confirmed by Sir Jo. Vanhooght Clarenceut Peter Le Neve Norroy” (f. 58r) and another noting that the widow of Dr. Thomas Daffy (f. 60v), of the eponymous Daffy’s Elixir, “is still alive 1733” (f. 50r).

The volume has however a second claim on our interest: its material associative with Yorkshire. Just before the start of the main text of the second book, and evidently forming part of it (they have the same watermark of a Pot with initials “RA”, are seven leaves relating in whole or at least in part to Kingston-upon-Hull. On the first page is a very rough ink sketch of the Royal Arms of Elizabeth I flanked by Solomonic columns (not unlike those found on contemporary engraved maps by Christopher Saxton). On the verso of this page is a bird’s-eye view of the town of Hull (Kingston-upon-Hull, as it was then generally called) looking from the south. This is a very rough pencil sketch and is undated (and indeed is without inscription or title beyond three words: “Charles hoole at the top-right (north-west) corner (with the medieval buildings of the Charterhouse Priory just outside the city walls to the north), “Mainot” at the bottom-left (south-west) corner (probably for Myton, a parish bordering Hull to the west but its location here cannot be directional or refer to the North Gate in the City Walls on the River Hull side). The emphasis on the town walls and on landmarks such as windmills with almost no
From the library of and annotated by George Folbury / Fowlbery (d. 1546), Master of Pembroke College, Cambridge. COPAC records copies in the UK at BL, Aberdeen, Cambridge UL & Corpus Christi & St John's Colleges Cambridge, All Souls, Corpus Christi, Harris Manchester & New Colleges Oxford, Exeter Cathedral, Salisbury Cathedral & St Paul's Cathedral. In the USA Worldcat records copies at the Newberry Library, University of Illinois, Stanford University & St Vincent College PA. No copy at Harvard or Yale.

“Erasmus’ edition of Hilary was the fourth large patristic edition that he published following the monumental edition of Saint Jerome in 1516, an edition of Saint Cyprian in 1519, and an edition of Ammonius the Younger’s commentaries on the Psalms in 1519. His purpose in all this editorial work was the reform of theology through a return to its scriptural and patristic sources. He viewed the fathers, whom he termed the ancient theologians, as the surest guide to Holy Scripture and the Christian life. They combined learning and piety in the most meaningful expression of the faith and stood in sharp contrast to the barren and disputatious theologians of his own day. His goal in brief was to replace the prevailing theology of the schools with the genuine theology of the early Church – the vera ac vera theologica. Therein he believed lay the key to renewal and reform in every other sphere. ...

“Erasmus has emended the text, especially of Hilary’s major work, De trinitate, and has indicated numerous variant readings in the margins. He collated the Paris edition with certain manuscripts available to him, of only one of which do we have a record – a manuscript sent by a friend, Maternus Hatten of Speyer, in early 1522. It is a more handsome volume than the earlier edition, and from the Paris edition that he published following the monumental edition of Saint Jerome.” (British Museum website).
Provenance: George Folbury / Fowlbery (d. 1540), B.A. 1514-5, M.A. 1515 & B.D. 1519, University Preacher 1519, D.D. (Montpellier, date unknown), Master of Pembroke Hall, Cambridge, 1557-40, canon and prebend of North Newbald, Yorkshire (by royal grant dated 16 March 1531), rector of Maidwell St Mary, Northamptonshire 1534-7. He died 2 October 1540 (his will was dated 10 July 1540 and an inventory of his goods was made on 22 October) and was buried in St Mary-the-less, Cambridge. He was sometime tutor to Henry Fitzroy, Duke of Richmond & Somerset (1531-93), natural son of King Henry VIII. “He was celebrated as a preacher, a poet, and a rhetorician, and was author of epigrams, poems of various kinds, and sermons. These works are probably lost.” (Cooper, Athenae Cantabrigenses).

With Folbury’s ink inscription on the title “Su[m] liber G. folberij” and signature “G. folberij” below the publisher’s device on the final page. Annotated throughout in ink (occasional pencil marks) by Folbury (compare the form of “filij” on bb4r with “folberij” on the title), two types of pointing hands or manacles: with a long index finger (on blue, pp. 34, 57, 276, 322, 400) or more compact with no defined index finger (on p. 134, II 20), an n below a trefoil (for ‘nota’) (on p. 99, 139), occasional florrets (e.g. p. 357). Folbury’s notes are generally a few words (one to six, occasionally longer), highlighting key points of interest to him in the text, e.g. “Maria semper Virgo” (e.g. p. 330 - Mary always a virgin), “Joannes filius Joseph ex priore uxore” (e.g. p. 330 - John the less, Cambridge. He was sometime tutor to Henry Fitzroy, Duke of Richmond & Somerset (1531-93), natural son of King Henry VIII. “He was celebrated as a preacher, a poet, and a rhetorician, and was author of epigrams, poems of various kinds, and sermons. These works are probably lost.” (Cooper, Athenae Cantabrigenses).

The notes are not extensive but they appear regularly in the texts De testamentis (Books I-IV of XII), in Evangelium Matthaei (I-IV), in Romarum Epistolarum I-IV, in Epistolarum V-VIII, in Civitatum rerum historiarum, in Universae rerum historiarum libri, and in Vol. II, the commentary on the Psalms (concentrated in Psalms I, II, III, LI & LVIII), elsewhere they are very occasional.

The inventory of George Fowlbery’s goods made on 22 October 1540 totalled 235/214d including books valued at 22½d. 15 titles in 27 volumes in his study were listed separately (the present volume was not included). The list was published by E.S. Leedham Green, Books in Cambridge Inventories (1986), I, no. 7: His will “contains numerous individual legacies of plate, clothing, etc. ... to sir Fowlbery one of my best gownes with as many bookes as sir Fowlbery one of my best gownes with as many bookes as the summe of ii£ vjs viijd ...’ The residue of his goods was made on 22 October (his will was dated 10 July 1540 and an inventory of his goods was made on 22 October) and was buried in St Mary-the-less, Cambridge. He was sometime tutor to Henry Fitzroy, Duke of Richmond & Somerset (1531-93), natural son of King Henry VIII. “He was celebrated as a preacher, a poet, and a rhetorician, and was author of epigrams, poems of various kinds, and sermons. These works are probably lost.” (Cooper, Athenae Cantabrigenses).
George Molesworth who signed the frontispiece or the unidentifiable "(E.B)" who signed the title-page vignette, perhaps connected to George Molesworth who signed the frontispiece or the unidentifiable "[?E]B" who signed the title-page vignette, perhaps connected to Seville orange. ... A pulviscule of it, boiled tender, is excellent in the same way, of Common Brooklime (Veronica Beccabunga): "It is an excellent antiscorbutick. Its juice, taken in spring, is one of the few innovations of his own. ... Upon the whole, we must say, that this boasted performance comes far short of some Herbals, which he was the first to attempt to introduce in England. "Such is the system of Linnaeus. Novelty made it please, and its obscurity rendered it admired; but it cannot be lasting." (p. 32) - but also due to his own inconsistency in applying his own methods as well as other inaccuracies (see Chapter 14, "Hill and Linnaeus" in George Rousseau's biography of Hill).

The reviews, however were scathing, not least due to Hill's own methods as well as other inaccuracies (see Chapter 14, "Hill and Linnaeus" in George Rousseau's biography of Hill).

"The Doctor has thought fit to treat with much freedom, the several systems of all antecedent botanical Writers; he announces his opinions, with respect to method, quasi e cathedra, and authoritatively determines the virtues of a great variety of plants upon his own experience, in such a manner, as may, perhaps, induce strangers to suppose him, one of the most universal practitioners in Europe. However, as he is not always wrong, it seems to have been a standing maxim with him, to put it out of any person's power to accuse him of bashfulness. - This work has also one advantage over any other of the kind, in that the figure of every plant is delineated on copper-plates, which, if not elegantly engraved, are accurately descriptive of their several subjects." - The Monthly Review, Vol. XVIII (1758), p. 392.

Hill failed to obtain the awards and scientific recognition that he hoped for in his lifetime, apart from the award of a knighthood of the Swedish Order of Vasa in 1749 (hence he is generally known as "Sir John Hill"); and he was widely reviled and satirised by his contemporaries, but the wide range and vast energy of his writings has allowed his first biographer, George Rousseau, to reassess his legacy.

Provenance: 1: Neat ink inscription on the flyleaf dated "Nuremberg Apr' 8 1765 - Dr Hill of England, was at ye last Assembly admitt'd a Member of ye Imperial Academy, by ye Title of Theophrastus Secundus: ...", with added note in the same hand "Wedn. Nov. 23 1771, Died at his House in Golden Square London Sir John Hill Knight of ye Swedish Order of Vasa, & Botanist to ye Royal Garden at Kew.", a one-line ink inscription on the verso of the front flyleaf has been carefully erased. 2: T. Beale, with neatly cut-out armorial bookplate with crest of a unicorn's head erased within a floral wreath; probably the Rev. Thomas Beale, M.A. (d. 14/6/1805), perpetual curate of Bengeworth, Warwickshire (installed 1771, incumbent until 1793), of the Mansion House, Bengeworth, "a gentleman of genuine philanthropy and universal benevolence, which induced him to contribute towards all the principal charities in the kingdom" (Universal Magazine, Vol. IV, July to December 1805, p. 875); son of Thomas Beale, of Newent, Glos., succeeded by his nephew Thomas Beale Cooper; books with the same bookplate include copies of Thomas Pennant's History of Quadrupeds (1768) and Peter Pehr Kalms Travels in North America (2nd edn, 1772). The library at Bengeworth was apparently sold to the Birmingham bookseller James Wilson (see BL MS Egerton 2947). 3: Crosby Gaige (1882-1949), of New York, Broadway theatre producer and writer and food and drink; with his letterpress label "From the Books of Crosby Gaige". 4: Philip C. Duschnes, bookseller of New York, with their small gilt trade label inside the back cover. 5: Sir Giles Rolls Loder, 3rd Baronet (1914-99), horticulturalist, of Leonardslee, near Horsham, West Sussex, with his armorial bookplate; his ornithological books were sold at Christie's, 5/2/1999. 6: Wheldon & Wesley, bookseller's of Codicote, Hitchin, Herts., active 1921-2004, with their trade label inside the front cover.

François Hotman (1524-90) was a French Huguenot jurist and was professor of jurisprudence at the St Bartholomew’s Day Massacres he was professor of jurisprudence at Union Theological Seminary & Yale in USA). A THEATRICALLY ANNOTATED ACCOUNT OF THE ST. BARTHOLOMEW’S DAY MASSACRE the Furious outrages of France, with a false imprint "At Striveling STC 13844 (+ in UK & Europe; Bowdoin College, Folger [ex where he had previously lived from 1548 as secretary to Jean Calvin writer with an international reputation. At the time of the St

It is noticeable that all the passages selected by Kocher for particular comparison with Marlowe’s play have been marked or annotated by one or (usually) both of our annotators. We can conclude that the two annotators were firmly Protestant but they were not French Huguenots. There is otherwise nothing to distinguish them, and although the mid-17th-century binding is probably English the few references in the text to England and Queen Elizabeth are unmarked. What one can say is that they have annotated the book much as Marlowe would surely have done himself.

Provenance: The narrative text (pp. III-LXV, excluding, with a few exceptions, the letters and memorials printed on pp. LXV- CXXXI) has been heavily underlined throughout and annotated in two contemporary hands; not on every page but often two or three notes per page. Hand A (the looser hand) is first and Hand B (the nearer hand) is second. Many of the notes by Hand A (and a few of those by Hand B) have been chopped by the binder but in almost all cases the sense is recoverable.

On the title are two Latin quotes by Hand A "Omnis qui gladium acceperit gladio peribit" (Matthew 26.52 - all who take up the sword shall die by the sword) and "Omnis anima quae fecerit abominationes has, eradicabitur" (cf. Leviticus 18.29 - every soul who commits such crimes shall be destroyed); they are found together in the account of Nero in Book III of the Historiae Curiosi edited by Philip Melanchthon (Wittenberg 1560 ed.). One, on pp. CXIII at the head of the Form of Abjuration of Henri and Confession of Faith is the note by hand A "Trigida iuicet rueri fugite hinc latet anguis in herba" (Vergil, Eclogues 3.93 - flee from here, lads, a cold snake is lurking in the grass).

Most of the notes highlight and repeat key names and passages in the text; a few are in the way of illumination or commentary, e.g. the murder of the Queen of Navarre by means of a pair of poisoned gloves (pp. XXIX-XXV), a key event at the opening of Scene 3 of Marlowe’s play, is marked by Hand A “Joanna Navarrorum regina [-] extincta” [Joanna of Navarre murdered] and “NB Inita furoru[m]” [Start of the Furies] and by Hand B “Navarrorum re[gina] odorum venen[atis] necata” [The Queen of Navarre killed by perfumed gloves]. On p. XXXII next to an underlined passage describing the masques, dances and stage-plays performed at night and in which the French king delighted is the note by Hand A “Avila Sarandapoli” [Court of Sardanapalus].
Apart from the eleven accidentally omitted inquests (see NOTES 1) there are a very few duplicated entries which have been struck through (e.g. ff. 36 & 59) which suggest that the manuscript has been copied from another abstract rather than the original documents themselves as had been suggested by John A. C. Vincent (see below). There are also a few corrections / insertions that may be the result of eye-skip by the original scribe, but these have not been checked.

“Inquisitions post mortem (IPMs) were the product of sworn inquiries by local juries into the landholdings after death of feudal tenants. Initiated by the crown, they survived from 1275-6 until 1560, when feudal tenures were abolished. … When inquisitions were first devised, knight service was still a military reality, but it had become obsolete long before 1400. Nevertheless landholding remained feudal. Feudal tenure was still an important medium of authority for the crown over the landed aristocracy and of revenue both to the king and, less certainly, to the mesne lords. Inquisitions therefore continued to be held and many thousands of IPMs were composed by local juries and were returned to chancery.” These are now filed in the National Archives, … and many of them have been calendared in twenty-nine massive volumes covering the years from 1256 to 1447 and from 1485 to 1509. The volumes for 1422-47 most recently published are the most complete and to the highest academic standards. …

“Inquisitions post mortem were first valued by antiquarians for the information that they provided on landholding, the aristocracy and their genealogies, and the inheritance of manors. Those interests determined the form of the four summary volumes published by the Record Commission in 1818 and the sequence of calendars that commenced in 1849. Had IPMs confined themselves to tenants-in-chief they would have been valuable, but actually they covered much other landholding held of lesser lords both by tenants-in-chief and also by many others. Such information is the essential foundation for the manorial descents that are the core of every parish history published by the Historical County Histories. It has underpinned the postwar studies, inspired by K. B. McFarlane, of late medieval politics, the nobility and gentry, and county communities. Yet the information supplied by the juries to the crown extended further, into the nature of the tenure and the services due, into the value of the property and any incumbrances, and into details of its extent, composition, structures and other assets that were itemised in the extents that accompany (very approximately) a third of the inquisitions. The extents are the largest collection of medieval land surveys. Such details did not interest Victorians – economic history had therefore continued to be held and many thousands of IPMs were composed by local juries and were returned to chancery.” These are now filed in the National Archives, … and many of them have been calendared in twenty-nine massive volumes covering the years 1422-47. For example, the first abstract, for the estate of Robert de Guusy alias de Guusy in Dorset, dated 26 October 1275, is abstracted in two paragraphs of seven and five lines here but it is reduced to four lines in the 1904 Calendar (p. 258, no. 780). The abstracts in the present manuscript do not include the extents of _diesm clausum extremum_ (“he has closed his last day”) which ordered the escheator for the county to hold an inquisition into the estate of the deceased nor do they include the names of the escheator and juries themselves.

The present manuscript is very closely related to British Library MS Harley 4120. That manuscript, “formerly belonged to Christopher Rawlinson and was purchased by Lord Oxford at his sale in 1734. It comprehended abstracts of nearly all the Inq. p. m. for Somerset and Dorset from the reign of Hen. III. to that of Ric. III, both inclusive, in a hand of the 17th century” Frederic Madden (1801-73), then assistant keeper in the department of manuscripts at the British Museum, transcribed the entries for the reign of Henry III, “as a specimen of the manner in which the Calendar of Inq. p. m. published by the Record Commission ought to have been executed”, in _Colloquium Topographico-Genalogicum_, Vol. II (1856), pp. 48-56 & 168-174. Madden’s transcript of Henry III, to which only a very few minor additions from the original manuscripts were added in square brackets, show how close the two manuscripts are and this was confirmed by John A. C. Vincent who examined the present manuscript in 1895 (see below). Madden also clearly...
felt that the early 17th-century abstracts in Harley 4120 and, hence, also in Phillipps 1047, were a model of their kind.

At the time of the Sir Thomas Phillipps auction at Sotheby’s on 22/3/1895, where the present manuscript was lot 1047, it was examined for the prospective purchaser John Batten by the antiquary and genealogist John A. C. Vincent (d. 1905) who compared the contents with MS Harley 4120. Five letters from Vincent to Batten, written from 61 Lincoln’s Inn Fields, are loosely enclosed:

19 March 1895: “This being the first day to view the Phillipps collection, I went to Sotheby’s in the forenoon, and carefully examined the MS. 1047. It consists of 229 leaves folio, is written in a good hand. James the First or early Charles the First. The writing is very remarkable. [some examples follow] Both Phillipps & Harl. abide in the same words. The only conclusion to come to, is that one MS. must be a copy of the other. Yet – with your present information – Phillipps seems to be copied from the original. … All these coincidences point to the fact that one MS. must be copied from the other. At present I believe that the Phillipps MS. to have been written from the documents themselves. I shall examine Harley 4120 tomorrow (Wed.).”

20 March 1895: “I have today (Wed.) carefully examined Harley 4120, and I am still of opinion that the Phillipps MS. was copied by the writer of the former. If both MS. are not the same, although most evidently of the same period – I did say, before 1650. The Harley MS. is very neat and clean, and from that fact alone we shall be a fair copy, if not of another MS., of notes made. I shall put a higher valuation on the Phillipps MS. for it – where I had the opportunity to examine – closer to the original information. Here is an illustration: [an example follows] The Harley 4120 has 224 leaves, and the Phillipps 229 leaves. The difference may be accounted for by a more neat & careful copy being possible, the writer being for by a more neat & careful copy being possible, the writer being for the prospective purchaser John Batten by the antiquary and genealogist John A. C. Vincent (d. 1905) who compared the contents with MS Harley 4120. Five letters from Vincent to Batten, written from 61 Lincoln’s Inn Fields, are loosely enclosed:

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The omission of the missing Inquisitions is Year 18: Inquests 41 Isabella Walshe, the whole amount is twenty shillings. …”

26 March 1895: “I attended today and succeeded. The bidding was very remarkable. I feel that the early 17th-century abstracts in Harley 4120 and, hence, 1047 contains the Inquisitions post mortem. The book of Inquisitions, &c.” In the printed 1862 Catalogue this was given as Thomas Jett, (sale 1732, lot 31) and it is noted “This MS. appears to be the one to which reference is made in a memorandum of a loan inserted in MS. A. 306.” It is now clear, however, that this is incorrect and the present manuscript is the one that was lent by Rawlinson to Thomas Carew.

Somers, 1531 and later inventory number “Phillipps MS 1057” on the front pastedown and printed number on a paper slip “1057” at the foot of the spine, and tiny ink initials on the rear flyleaf of Thomas Fitzroy Fenwick dated 1814 on the rear flyleaf; Phillipps sale Sotheby, 22/3/1895, lot 1047 (ink lot number on a circular paper slip on the spine), 15 to Emanuel Green for: 5 John Batten, F.S.A. (1871-1900), of Aldon House, Yeovil, solicitor and Town Clerk of Yeovil, with his pencil purchase note on the front flyleaf. As well as stitching-in the 15 leaf transcript of the missing inquests after f. 234, Batten has inserted at the front a 15 leaf transcript by Vincent of “Abstracts of Records and other Evidences. The manner or parish in Alphabet, the men names in A Table” also copied from Harley MS 4120; these are attached to the limp vellum front cover of the original binding with two rivets. By descent in the Batten family, of Church Farm, Ryne Instrinseca, Dorset; sale, Duke’s, Douchester, 30/9/2015, lot 197.

As a unit this volume makes a fascinating example of the enduring importance of these early antiquarian manuscripts right until the end of the Victorian age—and, indeed, as manifestly explained by the most recent editors of the Calendar of Inquisitions post mortem, they remain of renewed importance to scholars today.

NOTES: 1. The omitted inquisitions are Year 18: Inquests 41 Isabella Walshe, wife of William Pault and & John Ankerill. Year 19: Inquests 6 John Higgins, 16 John Turney, 17 Walter Turney, 28 Alicia wife of Michael Snytrowne, 24 John Cole, 33 William Carant, 40 John Berkeley, 47 Katherine Arundell wife of Roger Leutenens, 76 John Mone alia Molan). These have been copied from British Library MS Harley 4120 by John A. C. Vincent on five sheets of ruled paper and have been stitched-in at the correct place.

2. In the Catalogi Codicum Manucriptorum Bibliothecae Bodleianae (1862), Vol. 2, fasc. 1, p. 30, MS Rawlinson A 306 is described as: Receipt Book for payments made by William Jephson, esq., out of the secret-service money of William III, … Attached to a flyleaf at the beginning is the following memorandum: “9 Feb. 1753. Rec’d and borrowed from MS. Richard Rawlinson an N.S. folio entitled, Inquisitions post mortem in com. Somerset. In Torr ab. Hen. III. et Dorset ad Ric. III. which I promise to return to the said Dr. Rawlinson on demand. Witness my hand the day and year aboveomentioned. Tho. G. Gower [s for Carew]. Witness, Tho. Carte. “With this endorsement by Dr. Rawlinson: “This book of receipts to be returned on the return of the mentioned book of Inquisitions, &c.” In the printed 1862 Catalogue this was crossed-reference to Rawlinson B 419 but in the official annotated copy (available online) this has been corrected by hand to B 298. “Inquisitions post mortem and ad quod damnum within counties of Somerset and Dorset, from about the 37th year of Hen. III. to the end of the reign of Rich. III.” The provenance of that manuscript is given as Thomas Jett, (sale 1732, lot 31) and it is noted “This MS. appears to be the one to which reference is made in a memorandum of a loan inserted in MS. A. 306.” It is now clear, however, that this is incorrect and the present manuscript is the one that was lent by Rawlinson to Thomas Carew.
**BOUND FOR KING JAMES VI OF SCOTLAND**


Lutetiae [i.e. Paris]: Apud Ioannem Bene-natum [Jean Bienné], 1570

Third Lambin edition. 4to. [Binding: 244 x 160 mm]. [44], 627, [130 (last 3pp errata)], [1 (blank)] pp. Title-page foxed and VI & I as King of Scotland.

Text: Denys Lambin (1519-1572) was one of the most distinguished latinists of the sixteenth century, and indeed of any period, with a fine feeling for language and poetry. Born at Montreuilsur-Mer of poor parents, he came to Paris to study and there came under the useful protection of Cardinal Francois de Tournon (1495-1562) whom Lambin accompanied to Italy in 1550-1552, and who made it financially possible to lead the life of a scholar. He was part of the circle of Ronsard and the other members of the Pléiade; indeed, he printed in the second (1567) edition of his important edition of Horace, a Latin translation by Dorat of part of Ronsard’s *La Franciade*.

Lambin’s edition of Lucretius first appeared at Paris in 1563, and it was this edition that famously Montaigne owned (1489-1562) whom Lambin accompanied to Italy in 1550-1552, and which made it financially possible to lead the life of a scholar. He was part of the circle of Ronsard and the other members of the Pléiade; indeed, he printed in the second (1567) edition of his important edition of Horace, a Latin translation by Dorat of part of Ronsard’s *La Franciade*.

Lambin’s edition of Lucretius first appeared at Paris in 1563, and it was this edition that famously Montaigne owned and annotated (now at Cambridge University Library). Of this, Cyril Bailey wrote in the preface to his edition of Lucretius: “a far more important contribution to the text was made by Lambinus, who published an edition in Paris in 1563, not only had he … the advantage of having the readings of the St Bertin manuscript from St Omer (Q, now Cod. Voss. Lat. 94 in Leiden), but his fine Latin scholarship enabled him to make many corrections which still hold their own or have been only reluctantly superseded”. In fact, Lambin did not collate that manuscript, which dates from the middle of the IXth century, himself, but used a collation by Turnebus who, with Pierre Galland, had obtained the manuscript from the monks in 1544 (see: D. Butterfield, *The early textual history of Lucretius’ De rerum natura*, Cambridge, 2003, particularly appendix V).

"In terms of the history of the text the most significant event was the Lambinus edition of Lucretius, … Here, in addition to the careful establishment of the text, Lambin adds a detailed commentary and a copious index, which would have considerably facilitated the use of the *De Rerum Naturae*. Unlike Josie Bade, he also faces up directly to the problems posed by the text to sixteenth-century readers. He highlights four unacceptable aspects of Lucretius’ philosophy: Lucretius attacks the immortality of the soul, he denies divine providence, he does away with all forms of religion, and he assigns the highest good to pleasure”. However, argues Lambin, the poem itself is ‘beautiful’, ‘magnificent’, ‘adorned, distinguished and embellished with all the merits of genius’, and he feels that the reader is perfectly capable of rejecting the more extreme and absurd ideas of Epicurus, while accepting those which conform with Christian views.” - Philip Ford, “Lucretius in early modern France”, in Stuart Gillespie & Philip Hardie, eds, *The Cambridge Companion to Lucretius* (2007), pp. 248-9.

There was a second revised edition of 1565, and this third edition is further revised, with a new six-page address to the reader and incorporating the odd item from the Plantin edition of 1566 edited by Obertus Giphanius (Hubert van Giffen), a person who (in the words of the great 17th-century editor of Lucretius, Hugo Munro) “had no business whatever to edit a poet” (Lucretius, ed. Munro, II, p. 12). Giphanius had, in Munro’s phrase “pillaged” Lambin’s readings into his edition “with systematical and unprrincipled cunning”. Lambin used the 1570 edition to attack Giphanius “his wrath was as signal as the provocation. … In a long perforce of great power and beauty of style he states his wrongs. There and throughout his
commentary the whole Latin language, rich in that department, is ransacked for terms of scorn and contumely” (Munro, II, pp. 21-22). The 1570 edition was Lawson’s last word on the subject and “the criticism of Lucretius remained for centuries where it had been left by Lambinus, nay even entrenched.” (Munro, II, p. 12).

This edition circulated widely, and is found in many libraries, although Lucretius’s ideas were hardly accepted by many, and indeed were rejected by persons of a religious cast of mind, the poetry of “that Philosophical Poet” (Stephen Jerome) “or most notorious Atheist” (La Primaudaye) was admired and widely referenced by English writers in the late 16th / early 17th centuries.


Provenance: Bound for King James VI & I as King of Scotland. An early faint ink initial “R.” at the head of the title could be read as “JR.” No other early marks of ownership or, indeed, of reading.

It is not known what happened to James VI’s library in Scotland when he succeeded to the throne of England in 1603. He was very interested in books throughout his life and already owned some 600 volumes at the age of twelve. As King of England his library reflected not only his state interests but also his private theological interests and he took particular care to acquire all books written against him. As T.A. Burrell wrote in English Monarches and their Books (1987), p. 39: “of all the libraries of the English monarchs, that of James I is perhaps most clearly an essential adjunct to the study of the monarch himself. The wisest fool in Christendom had an indomitable faith in the significance of the printed word, it was part of his wisdom and part of his folly.”

Only a small group of armorial bindings for James as King of Scotland survive and only one passed to the British Museum in 1600 volumes at the age of twelve. As King of England his library reflected not only his state interests but also his private theological interests and he took particular care to acquire all books written against him.

The late John Morris, Assistant Keeper at the National Library of Scotland wrote on 1 May 1996 to the present cataloguer, “I have no doubt that the bindings with the large arms [such as the present] were the work of the Edinburgh binder John Gibson. He was appointed bookbinder to the King on 29 July 1581 and continued in post until his death on 26 December 1600. As one of an elite group for binding books for the King, he is mentioned in connection with the volume of Bellarmine listed above, and is printed in ‘The Library of Mary Queen of Scots, and of King James the Sixth’ [in ‘The Miscellany of the Mainland Club, I’, (1840), pp. 17-26]. It is accompanied by a list of the books, none of which has so far been found. There are several other records of payments to Gibson for binding for the King, but as these are entries in the accounts they do not give lists of the books…”

Later Provenance: The above list of identifiable surviving volumes from the Scottish library of King James does not add up to much. It is clear that it did not last long intact and only one volume (the Biziari) passed with the Old Royal Library to the British Museum. In the same letter the late John Morris quoted above he added that: “In view of the English provenances of two of this group of books I have seen, and the annotation in the Stewar’s Library of Baldynneus manuscript, I have no doubt that James took his library to England, and was careless as to its fate. He may even have given a part of it away. Several books in his library catalogue are annotated as having been given away. He offered his library to the Bodleian on his visit there, but like so many of his projects it came to nothing…”

It can now be said that not only do some of the other volumes (#2, see Cicero & Sextus Empiricus) have an English origin in the case of this Lucretius (Irish-Welsh) provenance but none has any identifiableScottish provenance latter than King James himself:

1: The Lucretius was probably in England in the early 17th century when the morocco label and gilt tooling was added to the spine. An ink note on the remaining front flyleaf (of which the outer two-thrids has been torn-away) suggests it was sold at auction at this time. The surviving part reads “Merm. / James the second’s and clasps in solid gold (the arms survive on the rear cover only). A Scotts translation of Ariosto’s Orlando Furioso, known as the Stewart of Balkney manuscript (National Library of Scotland MS 19 26) has James’s initials and an imperial crown on the covers and an early note “King James ye first brought this Booke with him out of Scotland”.

The simple vellum binding of our Lucretius, with its finely-cut arms block and plain spine except for the small fleur-de-lis tool in such a style (also found on the former Macleod-Ferrie-Pitea Sextus Empiricus), was probably by the royal binder John Gibson, of Edinburgh.

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**THE COURT OF KING JAMES I**

55 JAMES I. ESTABLISHMENT BOOK. A Catalogue of the Nobilitie of England, and a Collection of his Maties Courtes of Record as of his highnes most honourable houshould. The Counsell of the North of Wales & the Marches, The Islands, His Maties Towne of warre Castles Bulwarkes & fortresses, with his highnes howses parkes forrestes & chaces composed in Anno. 1619.

[London:] 1619

*£2,500*

Manuscript on paper, watermark of the Arms of Austria and Burgundy with countermark “WR”. Folio. (modern pencil pagination). Title-page soiled, marginal dampstaining, bottom part of the last two leaves torn-away with loss to the final line of one column on the recto of the penultimate leaf. Contemporary limp vellum, covers ruled with a single gilt filet and with a central ornament of four gilt stylised fleur-de-lis tools, plain spine, sewn on four tawed leather slips, ties missing (remains of pink fabric ties).

The list of the nobility (pp. 3–6) is headed by the Marquess of Winchester and the Marquess of Buckingham (ex 1618), the lists of Earls, Viscounts and Barons are divided into ancient titles and new titles created by King James. The remainder is an Establishment List divided into the various divisions from the Exchequer to the Kitchens and Stables with the numbers of posts and their fees; only the most senior officers are named. Widely circulated in manuscript in versions dated 1610 (BL MS Add. 31810), 1616 (BL MS Stowe 235, Society of Antiquaries MS 40, John Rylands Library Eng MS 212 [ex Phillips MS 950]), 1617 (BL MS Egerton 3137 [ex Leeds Papers]), 1618 (Durham University Library 2), 1619 (Wiltshire & Swindon History Centre [Pembroke MSS, ex Phillips MS 1236]), 1616 (BL MS Add. 14161), 1619 (University of Kassel MS an Hist. 59) and 1612 (BL MS Add. 12512).

Provenance: 1: Sir Clement Cotrell, Bt. (1597-1654), courtier, with his signature and motto “Fat qui sapit” on the rear pastedown. He was “appointed muster-master of Buckinghamshire in 1616 and groom-porter to James I in 1619 (he is listed on p. 54 of the MS), and was knighted in 1620, all through the Villiers interest: he was “A gentleman; matriculated from Brasenose College on 13 Jan 1688/9, aged 16; B.A. 19 Jan. 1691/2, Fellow 1693/4, M.A. 1694, chaplain to the Jewish Kalendar, containing an Account of their Fasts and Festivals, whether observ’d at present or out of use; with their immediate practical use had passed, and they were later published in book form.” (GDNB). Abendana’s Oxford Almanac, usually known by its secondary title The Jewish Kalendar, was published annually between 1621 and his death in 1659. It was, as his prefatory address “To the Two Most Famous and Celebrated Universities of England shows, intended primarily for an academic Christian audience — as confirmed by the annotations of an Oxford student in this copy. It probably also circulated amongst the Sephardi community in London (of which his brother Jacob had been leader) and where joints very rubbed, head and tail of spine defective and upper joint split at the top and bottom panels; gilt rubbed from the tools on the spine). The calendar would have been of practical use, but those copies have not survived. The contents of The Jewish Kalendar evolved over its eight-year existence, but each year contained the standard English and Hebrew calendar (and in this edition the Ancient Roman), followed by useful bits of information (here a list of Oxford & Cambridge colleges; Jewish & English coins, weights, and measures; chronological summary of Jewish history from the Creation), and ending with an essay on an aspect of Jewish life or customs. In this issue a 36pp. essay on Jewish schools (*a Discourse of the Origin, Usefulness and Necessity of Schools, together with their first Establishment amongst that Nation, where you have also a Relation given of the Figure they made under their Government, and how they flourished or decayed throughout the successive Periods of their Commonwealth: And, Lastly, how they are managed under their Modern Constitution*). Other years contained an explanation of the Jewish calendar (1641), Jewish Feasts and Fasts (1654), Jewish public liturgy (1649), antiquity and nature of Titles as established by the Law of Moses (1659), institution of the Jewish priesthood (1697), Jewish Courts of Judicature (1698), and Jewish Fasts (1699). These essays were reprinted after Abendana’s death as Discourses of the Ecclesiastical and Civil Polity of the Jews, Being more particularly Very Useful for Discourses of all Persuasions (London: 1706). Early Provenance: Owned by an Oxford Student, probably Rev. John Cowper (1672-1718), son of Thomas, of Overleigh, Chester, gentleman; matriculated from Brasenose College on 13 Jan 1686/7, aged 16; B.A. 19 Jan. 1691/2, Fellow 1692/3, M.A. 1694, chaplain to William, Earl of Derby, vicar of Middlewich, Cheshire 1702-18, father of the physician and antiquary William Cowper (1701-67) [for whom see GDNB]; brother of Thomas Cowper (1670-1718),
London: by Richard Bishop, and are to be sold by Andrew Crooke, 1640

Second Edition of Vol. 1. Folio. [Text: 284 x 207 mm]. [12 (including portrait & engraved title), 668, 228 pp. Engraved portrait by Robert Vaughan (Head, Engraving in England, II, p.57, state 3 with William Peak's address removed from the foot; originally published circa 1640), architectural engraved title by William Hole (Head, II, p.33, state 2 with William Stansby's address replaced with that of Bishop and Crooke and the date altered from 1667 to 1668 (lower fore-corner of the engraved title torn-away [gummen long]; closed tear in the inner margin of the portrait. Portrait, engraved title and first leaves of text grubby and with some dirt on the title; with a few small closed tears].

Wing C5952D: The Contented Lovers; or Dioclesian's Wish Obtain'd (Wing C59554) [30 mm long]; closed tear in the inner margin of the portrait. Portrait, engraved title and first leaves of text grubby and with some dirt on the title; with a few small closed tears.


The Workes of Benjamin Jonson. London: by Richard Bishop, and are to be sold by Andrew Crooke, 1640

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As to its enduring popularity in the Restoration, with the reopening of the public theatres, David Bevington, in *The Cambridge Edition of the Works of Ben Jonson* (Cambridge, 2012), iii:376-77, reminds us that "it was the first play to be acted when the theatres were allowed to reopen in 1660, first by the Red Bull actors in St John’s Street, Clerkenwell, and then, in November and December, by Thomas Killigrew’s new company with whom the Red Bull Actors merged. *Epicene* appeared at court, at the Cockpit at Whitehall, in November that same year. Pepys hailed it as ‘an excellent play’ when he saw it on 7 January 1660 with Edward Kynaston, the boy actor, in the role of Epicene. Pepys saw the play several times, venturing the opinion on 16 April 1667 that ‘There is more wit in it than goes to ten new plays’ and again on 19 September 1668 that it was ‘the best comedy I think, that ever was wrote’. Shadwell the poet, with whom Pepys sat on this latter occasion, was ‘big with admiration of it’. By this time, the part of Epicene was being played by Mrs Knepp (establishing a tradition of actresses in the role that continued on into the eighteenth century and occasionally into modern times), spoiling the point of the play’s surprising denouement but charming the susceptible Pepys nonetheless.”

Furthermore, Bevington notes, "John Dryden, though conceding that some of *Epicene*’s action appeared crude when judged by the standards of contemporary taste (Epilogue to *The Conquest of Granada*), insisted nonetheless that the play’s ‘intrigue’ or plot was ‘the greatest and most noble of any pure unmixed comedy in any language’ and hence worthy to be imitated as a model for correct dramatic writing according to the French rules (*An Essay of Dramatic Poesy*, 1668)."

NOTES on “Theatrical Working Copies” and Playhouse “Prompt-Books” for pre-Restoration English Plays (by Arthur Freeman).

Scholarly attention to the details of contemporary theatrical production and performance of English plays in the age of Shakespeare, and immediately beyond, had a rather late start, historically, partly because of the rarity and widely scattered survival of the physical evidence — although literary echoes of such evidence were and are abundant, owing to traces of annotation from lost playhouse scripts, preserved accidentally in early printed versions of many plays. Our earliest ‘theatrical historians’, concerned with the practical details of such productions, included a few 17th- and 18th-century collectors and literary antiquaries, like the collector James Wright, in his reminiscent *Historia Histrionica* (1699), the prompter John Downes, the mendacious prompter/stage-manager and novelist William Chetwood, and the scholar-critics and editors of (mainly) Shakespeare, Edward Capell, George Steevens, Edmond Malone (who first investigated the placed summary “plots” and a few heavily-annotated playhouse manuscripts), and the industrious if unscrupulous John Payne Collier. But they all worked with what they knew, and their interpretations of the selectively-obtained evidence, involving Elizabethan, Jacobean, Caroline, and Restoration theatres, stage-management, and directorial and acting practices, differed widely.

In particular the nature and use of “prompt copies” of early plays, or playbooks and manuscripts associated directly with 16th- and 17th-century staging, attracted scant attention before Collier, Halliwell, and a few specialist editors like Alexander Dyce and William Gifford, and (later) the Shakespeare biographer Sir Sidney Lee, while full modern examination of these texts as a class, and a source for stage history, may be said to begin only with E. K. Chambers in *The Elizabethan Stage* (1923, scattered entries); with W. J. Lawrence in his essay “Early Prompt-Books and What they Reveal” (*Pre-Restoration Stage Studies* (1927), pp. 373-413), remarking that, “the important subject of prompting and prompt-book making has
Some were more obviously employed during production than others, which merely exhibit details of performance intent. But printed texts of the same period, similarly annotated for theatrical use - and once again varying in their sign of use, from preliminary printed pages tautly reading to full promptorial status – some - what scarce, although here Shakespeare makes his appearance for the first time. We may remind ourselves, however, of what is so rarely stressed by theatrical students: virtually all printed playbooks with MS annotations must be associated with periodical, not "original" productions of new plays, which invariably were represented by MS texts not yet released to the printing-house and bookshop, but still the player's own valuable property, probably commissioned by them or their manager/leader, and retained as long as possible, or, still desirable, for their exclusive use.

As early as 1884, in a sale-catalogue of the "Reserved and Most Valuable Portion" of Guglielmo Libri's enormous book and manuscript collections, often of dubious provenance (Sotheby, 25-28/8/1882, lot 702), appeared a copy of the 1620 second quartino of Othello, with an immense number of cut and suppressed passages, run through with a pen - often scenes and dramatic personae being cut out. But these "inconceivable mutilations, &c." (as the catalogue reckoned the annotation) were of no real value, historically or aesthetically, having merely been "made in the XVIIth Cent[ury] - probably for the stage, by ignorant players, who have not even hesitated to substitute their own verses for those of Shakespeare." It was purchased for only £2.10s. by the Shakespeare Memorial Library of Birmingham, and subsequently described, rather less condescendingly, by J. O. Halliwell, in his Catalogue of the Shakespeare Memorial Library (1870), but the book itself perished in a disastrous fire of 1875.

In 1895, however, at the University of Padua, there surfaced an imperishable but hitherto unrecorded First Folio (1643) with the texts of As You Like It, Macbeth, and The Winter's Tale, all so sharply marked up for apparently early performances. Rediscovered in the 1930s by the late G. Blake Moore Evans, these annotations were reproduced by him, in facsimile, in Part 1 of his Shakespearean Prompt-Books of the Seventeenth Century (1959-64), and Evans persuasively conjectured their origin to be the private theatricals staged by Sir Edward Dering - who certainly did own a copy of the book - at his great hall at Surrenden, Kent, in the early 1650s, where he also probably staged a "televised" version of 2 and 2 Henry IV, which survives in his hand. Eric Rasmussen and Anthony MATCHES ESSAYS, and Evans himself have added much to our knowledge of the two, of 1650-1660 and 1675-1680: see Leslie Grose's article on "Two Merry Milkmaids", as cited below, pp. 217-24. Early in the date from an estimated 1645 to 1652, and few can claim to be well-known today, though Munday, Fletcher, Dekker, Thomas Heywood and Massinger are among their attributed authors.

Evans also edited two further texts (Comedy of Errors, Midsummer Night's Dream) of another First Folio, now at Edinburgh University. They appear to be associated with intended productions at the Hartford Garden Nursery in 1651, the latter exhibits only cuts, but Comedy of Errors is a fully-accomplished prompt-book, with cuts, stage directions, and a reconstructable cast-list. (I leave out here the eleven famous prompt-copye for productions at Dublin's Smock Alley Theatre by or about 1676, as these were formed from a copy of the post-Commonwealth third Folio (1664), two more donated to the Birmingham Shakespeare Memorial Library by J. O. Halliwell, were destroyed in the same 1875 fire mentioned above as: Evans remarks, echoing Ben Jonson, "Excursions upon Volcan!"

Evans further considered and published a prompt-book of Twelfth Night, extracted from a Second Folio (1623), "of unknown provenance [but] almost certainly seventeenth-century", an incomplete cutting of Merchant of Venice from the same edition, "probably seventeenth-century in origin", and details of three quartos (Romans and Foils, 1599; Much Ado; 1600; and Merry Wives of Windsor) of which the theatrical provenience is doubtful, and even the deletions marked into the notorious "Percy" Second Folio, now at Huntington, although these are without doubt seventeenth-century forgeryes by John Payne Collier.

Most recently, in the early 1980s a single leaf of the First Folio (Ooq, pp. 455-56), turned up in the odd imperfect stock of
problems with the play’s conclusion”), and thought it “unlikely The Floor was ever acted in this way), but a private or amateur production, warms, and all, would not be out of the question.

(3) (4) Cartwright (William). The Lady Errant (1628-43) and The Ordinary (1634-35), two pre-closure plays included in Cartwright’s two collections of 1629, comedies, Tragedis, Tragi-comedies, with Eleven Promes (1632), Wing C590, Greg III, 431-44. The heavily-annotated prompt-text for use by Killigrew’s King’s Company at the Theatre Royal (where Nell Gwynn played Pulchera) between 1666 and 1675, which until 1977 belonged to Sion College, London. It was known to Shirley’s first editor William Gifford, who transcribed the MS notes into his own working copy of the book (now at the University of Chicago Library), a selection of them appeared in his posthumous standard edition of Shirley (1835, completed by Alexander Dyce). The text was dated and the cast and annotation identified from the prompt-notes by Montague Summers, in the TLS (24 January 1920, p. 400, but see below), an article reprinted in Summer’s Essays in Print (1928), flowery, frequently rendered into it), and see Bentley, 1991. The volume itself was sold by Sotheby at Sotheby’s on 13 June 1977 (lot 61, 780), and is now at Folger/copy 4.

(8) Shirley (James). The Masque Revers (1693, STC 2440, Greg 96). A battered and somewhat defective prompt-copy of the first quart, again for use by Killigrew’s Company (now united with the Duke’s Company, ca 1675), with anticipatory calls for character entries (the entries indicated by hatched oblique lines), names of actors, music cues, and scenes of entry marked by circles with dots. Sold by Sotheby’s in the third portion of STC books in Bibliotheca Philppina, New Series, Thirteenth Part (13-18 November 1974, lot 3731), with a facsimile of two pages, and a long note (virtually duplicated in the 1977 description of the Soho College Six New Plays, above), asserting inter alia that the annotating band is the same as “The Shirley prompt text, i.e. that of the Company prompter Charles Booth – a conjectural identification by Summers, in his account of The Ladies, which the subsequent Harvard catalogues of the present quart thought “dubious”. Purchased in 1974 by Hoffsman & Freeman (16200) for the Houghton Library, Harvard, where it remains, although as far as I can see, it has been overlooked by all recent studies of “theatrical copies”. A Fine Companion (Shaklesker, A Fine Companion (1634), STC 1974, Greg 48). A copy of this first and only quart in the British Library (8c.25) is cited by Bentley, 1974a, from Greg’s note of 1932 (ii,667), that it “has been elaborately marked and altered for performance in a band of the seventeenth or eighteenth century”. I am unaware of any fuller discussion since then, but a cursory examination of the volume.

(6) Ford (John). ‘Tis Pity She’s a Whore (1631, STC 10260, Greg 486). Recorded by Bentley (iii,346) from its listing in Rosenheim’s catalogue of English Plays to 1700 (1946, item 204), where “the scenes of comic and off-stage scenes are signalised, as suggesting (Bentley) “a Restoration rather than a Caroline performance perhaps – the one Pepys saw” as “acted the first time” on 9 September 1666 – “a simple play, and ill acted”. The volume is now in the Robert Taylor collection at Princeton University (82.c.25) is cited by Bentley, iv:744, from Greg’s note of 1671. Four scenes of the former are eliminated by the principal dated 9 March 1671, and I am unaware of any fuller discussion since then, but a cursory examination of the volume.

(11) The Merry Millmaids (1620), large fragment (38 of 98 leaves of STC 248, Greg 1962). Acquired by Bernard Quarrington from the stock of Pickering & Chatto in 1898. The Merry Millmaids, an effectively anonymous but likely comedy, was good enough to be performed at court (1609) and reprinted in 1664, when it was revived at Oxford, and acted in London in 1664 onwards: see Bentley, iii,205-04. This fragment passed to the Folger Library in 1982, where it was accessioned (as an anniversary gift from Prof. Yoshihisa Takamya, who must have funded its purchase) and catalogued briefly as a prompt-copy “probably for a pre-Restoration staging, but possibly for the 1664-5 revival”. It slumbered on the Folger shelves for a decade before being once again “discovered”, this time by Leslie Thomson, who described and discussed it fully in “A Quarto’s Marked for Performance. Evidence of What?”, in Shakespearean & Renaissance Drama in England, 8 (1996), pp. 176-210. Thomson quoted my own (anonymous) opinion that “this is one of the earliest printed quartos of any English play with extensive prompt-annotations”. I intended it not to be the very earliest”, which I now realize was overambitious through ignorance (see above). She regarded the auspices and date of the intended revival as open (once “prompted, the play could have been performed by any company. especially outside London”), although I preferred and prefer the early years of the Restoration, perhaps by Killigrew’s company at the revived Red Bull Theatre.

How does our newly-discovered Ben Johnson folio, with its theatrically-annotated Epicoene, fit in with the above? The MS markings (about 160, nearly all verbal) are, by comparison with most others, copious, and they cover many of the usual functions we have observed:

(1) Characters, scene-headings, speech-assignment, entries and exits. The 1640 folio printers left out (accidentally) the name of one non-speaking but visible character from the “Persons of the Play” (p. 406) – that of Mistress Trusty; lady-in-waiting to Lady Haughty – although she is present in the “Persons” of the 1640 folio, the proof of which Jonson carefully read. Hand A re-supplies it (‘Trusty’) near the foot of the list. In the main text, he repeatedly sorts out the confusion between Captain Thomas Otter and his shrewish wife, both of whom are identified in speech-headings as “M. Otter” (for which see the misspelling of at least one (IV.ii, ii,66); and that between Morose’s nephew Daul[phine] Eugenie (DAU) and Epicoene’s servant John Daw (DAW), with one similar correction of a mistake in III.iv.105. The speaker of lines 15-54 is changed, rightly, from Clerimont to LaFoole.

The ‘on-stage’ character-headings of many scenes are also altered, Morose’s servant Mute being added to the entrants at Li and IIi.e., and Epicoene to III.iv (he being the actual manet from III.iv). LaFoole is subtracted from the heading of III.viii, Clerimont, Dauphine, Morris, and True-Wit from IV.ii, Epicoene, Haughty, Centaurae, and Mavis from IV.i, Daw and LaFoole from IV.ii, True-Wit/Clerimont, and Dauphine from IV.iv, Mavis from VII, and Clerimont and Dauphine from VIII. Many of these deletions are followed by the entry of the removed character – an odd group of dramatic sequence on the part of the annotator – notably visible in the coming and goings of the busy IV.iv. And several of the scenes are obviously run closely together, so that some of the scene-heads participate merely “to enter” to those already there. Entries, exits, and the occasional “manet” are of course very numerous, and constitute highly necessary theatrical directions for a text comparatively nudged of such detail.

(2) Although virtually no hint of the acting premises or stage-space employed is implicit in the MS notes, beyond the occasional reference to “the entrance”, a “cost”, or “door”, some blocking or movement of characters is duly specified: a character “ran in”, another “withdraws aside”, “offers to depart” or “goe out”, or “backs toward entrance”, and the ladies “look toward the dressing room” or “peep in” from a distance. Other characters point, wait, salute, kiss, don disguises, conceal themselves, take away and give back swords, money, and “a jewel”, and seal a document; one “puts off” [his] hat, “one taps his fingers”, and another “pickle[s] his tooth” (p. 130). Much, I suspect, is specifically marked by Hand A: “take Dauphin to ye side & speak[s] by these[emselves], ‘steps to the closest & seems to speak this softly’, ‘flaiges this speech as if Sir Am not present’, ‘flaiges ye like to Dauphin’, ‘seems to unlock ye door’, and then ‘thrusts at ye door’, while Dauphine Eugenie “all the while seems whispering to Clerimont”. In an earlier lively scene (IV.i), after a round of drinking Captain Otter (with his “back toward Entrance”) traduces his wife, and fails to see that she has joined the company and “tries to fly out at him”; she initially restrains herself, but when she does, Otter falls down, and she repeatedly “beats him”. Some of these MS directions may suggest what is actually rather rare in such texts, specific action instructions to individual players, who are told to speak certain lines “sof[ly]” (as, “low,” and then “high”); and in the long speech on courtship at IV.iii, 66-76 is made to “must speak [this line] in a very loud & observe every step”. A very few words are simply altered from Jonson, or the 1640 text: a superfluous double “not” is deleted at IV.i 76, the injunction “You will dispatch, Knights” is altered to be question “Will you dispatch, Knights?” at IV.v,44, and most significantly, in Morose’s misogynistic address to Epicoene (III.i) “she / such a woman / the name is now blacked out, and replaced with the neutral “wife” - a reminder of the Restoration attention – like Sir Henry Herbert’s “to delicacy”, in handling the earlier language of earlier playwrights.

(3) Of course, there are stage-managerial instructions on small properties, sometimes, “a man at the money” and “a trunck ready for True-wit in IV.i (who later enters “with a horne”), and “Trunk stuffed” laid out to begin II.i. The swords of would-be combatants are impounded and heaped up aside in IV.ii, a “ridgele in writing” is handed about in V,i, and “wine cups” are “set on a stool or table” before the drinking and brawling scene IV.ii. But nothing
is said of larger scenery or scenery changes, which might have been appropriate at times at a Restoration proscenium stage. Music is well indicated, with off-stage “trumpets sounding”, and prompt-book, “undoubtedly executed with that object awaiting performance, but rather a preparation-copy, although were meant to be under consideration. And no “anticipatory” or warning summonses of actors, characteristic of working prompters’ playbooks, are to be seen. Hence our text is almost certainly not by any of the standards above, a “finished” prompt-copy of a play awaiting performance, but rather a preparation-copy, although certainly one anticipating a specific production (or as Leech says of the Finer prompt-book, “undoubtedly executed with that object in view”), and one whose fine points were not already familiar to the intended performers.

We can hope to assign a firm date, venue, or acting auspices to our version of Epicoene? The handwriting of annotators ‘A’ and ‘B’ are both clearly mid-to-later 17th-century, as we have noted, and the matter far too carefully chosen to be a casual projection of a revival; the annotated text must represent the genesis of a real production, which was to incorporate corrective, interpretative, and formally instructive notions throughout. Just where, when, and by whom is not immediately clear, but perhaps further research can pin down the range more precisely: the known stage history of Epicoene, as summarized by Herford and Simpson at v:208-23, gives us hints of what to look for. After the (possible, and temporary) suppression of ca. 1640, the play was performed at least twice at the Caroline court, by the King’s Men, on 18 February and 21 April 1666 – just within the author’s lifetime, probably with John Lowin as Morose and Joseph Taylor as True-Wit (Wight, Historia delinicia (1669), “in my time, before the wars”). It is just possible that another production was designed between the publication of the 1660 folio and the closing of the public theatres in September 1642, or that our text reflects a clandestine, provincial, or private performance during the Interregnum, or by one or an English troupe abroad – but clearly with a full cast and no sign of “amateurishness”. Most likely, however, it looks toward a production in the early 1650s, and perhaps in the Caroline court on 15 January 1665, and again on 25 May. He and his wife returned on 1 June 1664 to view a new production on the same stage, “but methought not so well done or so good [a play] as I formerly thought it to be”, but he saw it yet again on 26 April 1667 and 15 September 1668, when it was back in his favour as “the best comedy I think, that was ever wrote.”

The old Bull players, survivors from the Caroline era, merged with Thomas Killigrew’s newly-patented company in mid-1666, and played Epicoene at what was once Gibson’s tennis court in Vere Street, near Clare Market, on 10 November and 4 December of that year, and also at the Cockpit, in Whitwell, on 15 November, before King Charles and General Monk. Killigrew moved his company to Drury Lane in April 1665, and they played Epicoene there on May 7 and subsequently, and at the Inner Temple in 1664. Meanwhile, Pepys himself performed the Trinity College, Cambridge, in 1664-66 (Alan Nelson, Early Cambridge Theatres (1994), p. 143), and a dozen years later (1675?) Killigrew’s company, in money trouble, took it to Oxford, performing again in a tennis court, because the Sheldonian was never let out to professional actors. (John Dryden provided a new text, and Epicoene Killigrew’s company merged with the Kings Men from May 1671 to December 1674, and gave Epicoene at court on 15 January 1685. Its 17th century revival, up to 1784, were many and well-received, but lie beyond our scope, though we may note that Garrick in 1776 replaced Mrs Siddons in her usual role of Epicoene with a male actor, thus restoring the aberration of casting that Pepys had witnessed (and approved) more than a century before. Any of these pre-1700 productions may have been anticipated by our annotated version, which must, of course, have been prepared for a fresh revival, with new performers, instead of the bookkeeper’s playhouse copy of one Company’s standard text: further study may suggest which.

Does the volume itself provide any further hints? Epicoene is the only play fully marked up, but there is a provocative, if abortive, start – possibly in hand A – on a similar treatment of The Alchemist, where in IV. (p. 366) there are, and only three, one-word directions: “aside”, “aside”, and “exit”. Unsurprisingly, The Alchemist was also a popular revival of the early Restoration (Pepys saw it twice in 1666, performed by the King’s Company), but this is too slight a beginning to make much of. A more intriguing addition, however, is the MS verse (six plus two lines), in a fairly sloppily 17th-century hand, but nothing like ‘A’ and ‘B’, on the blank recto of the engraved portrait of Jonson at the opening of the volume. Six lines at the head of the page read (approximately):

Pepp’s wife and her guest Sir Thomas Crew attended another (?) production on 4 December, presumably under the direction of Thomas Killigrew, at the earliest incarnation of “the Theatre Royal” in Vere Street, where it remained a staple for at least seven years. Pepys himself saw it “for the first time” on 7 January 1664, and again on 25 May. He and his wife returned on 1 June 1664 to view a new production on the same stage, “but methought not so well done or so good [a play] as I formerly thought it to be”, but he saw it yet again on 26 April 1667 and 15 September 1668, when it was back in his favour as “the best comedy I think, that was ever wrote.”

These lines may not seem very striking, as poetry, but might they suggest the complaint of a dispossessed royalist self-exile—even a member of a fugitive acting company, shedding ‘blood’ soldiering for a foreign nation—thinking wistfully of a return to England, and something to drink?

To sum up: Pending further research, we can only say:

(1) that this is the only known theatrical version of Ben Jonson in the entire seventeenth century, and the only copy of any pre-Restoration printed edition of any of his plays, masques, or entertainments marked-up, in contemporary manuscript, toward use in any sort of production, playhouse or otherwise, and
(2) that it is entirely “new” to us, that is, hitherto unidentified, or even listed as extant, and hence entirely unstudied or described.

Its surface might easily justify a new edition of Epicoene, refocused in part on its post-closure status as one of Jonson’s most popular comedies, undeservedly suppressed (?) in its own day and neglected in ours.

UNRECORDED ISSUE FILLING A GAP IN A COMPLEX PUBLICATION HISTORY


[Vol. 3:] The Mirror of Eloquence and Wealth of Wit. With several Excellent Masques and Poems: Wherein are also contained these Plays, viz. Mortimer Falstaf, The Sad Shephered, The Magnetick Lady, And Tale of a Tub. By Benjamin Jonson. [by John Dawson for Thomas Waldley] London, Printed in the Year, MDCXL. £8,000


As often / usual the first page of Christmas His Masque in vol. 3 is soiled “as though the folded sheets had lain for some time unprotected in a warehouse” (Pilgrimier—see for the Folger copy on EEBO which is filthy) and there is a glue-stain all along the inner margin where a contemporary strip of paper has been pasted to the recto inner margin as a strengthener. The verso of leaf Z4 (p. 168 in Under-Weed) is also lightly and evenly dust-soiled as though it too had been lying around before binding (this has not been noted before in other copies as far as we know).

Vol. 2: Section torn from the fore-margin of B4 [85 mm. long] with loss to the ruled border. Vol. 3: Close tear at the head of leaf Q1; dampstain at the end; state of numbers at the bottom is clearly integral to the volume. There is a single manuscript letter “I” in middle of the fore-margin which may be a bookseller’s mark or perhaps even predates the printing. With some obvious bibliographical work it should be possible to identify the printer by the type which is quite distinctive.

Lengy lawsuits in the Court of Chancery between Thomas Walkley, who had paid Jonson’s literary executrix Sir Kenelm Digby 240 for the manuscripts and 200 for printing them, and his rival booksellers Andrew Cooke and John Benson and the Clothworker Philip Chetwin, who had married Robert Allott’s widow, over the ownership of the rights to Jonson’s various works (described at length by Greg and Williams) explain the complications of these second and third volumes.

As Sir Walter Greg explained: “It appears that before his death in 1655 Jonson entrusted a number of his unprinted works to Sir Kenelm Digby with a view to publication. These papers Digby sold for 400 to Walkley, who caused them to be printed at a cost of two or three hundred and paid Digby 600. He claims that he had had the works duly ‘licensed’, by which he means that he had obtained an original imprimatur, for he did not register them with the Stationers’ Company. Meanwhile John Benson and Andrew Cooke had obtained copies of some of the same works and had duly entered them in the Register. The implications that they had acted out of malice, having notice of Walkley’s intentions, and that they obtained their copies in some underhand fashion, cannot, of course, be substantiated: that the latter were ‘false & imperfect’ we know to be at least in part untrue.) Cooke does not appear to have made any use of his entrance, but Benson printed Jonson’s...
royal librarian Patrick Young (printed with the original on facing pages). A verse romance, Leoline and Sydemi with a sonnet-cycle, Cynthiaedes, “addressed to the honour of his Mistresse, under the ing that medieval kings had the authority to alter parliamentary

"Kynaston was almost certainly responsible for a substantial

The text is divided into seven chapters: 1: “The same etymolo-

The Merchant’s Tale

UNPUBLISHED FUNERAL ELEGY ON A REGICIDE’S BROTHER

1601–1860). On

Henry Bradshaw (bap. 1601, d. 1662) was the brother of John

Manuscript in ink on paper within a black ink frame. Single fold

1644–1660). On

Bradshaw (1602-59), the lawyer, politician and regicide who

MS Anonimi in manibus Fabii: Philippi [the manuscript is not in his hand but a number of neat corrections in a late 17th-century hand–hand probably are] Philippi, with John Mylre received a grant in 1661, with survivorship, of

9: The Appendix to the

only the Kings Servant in Court but all so a sarvant to the

of the Honorable house of Commons”, is now established (see

1603; in reserve stock since then and never catalogued.

cannot be published. First published in 1557 by Thomas

principal of lot 437 [though it had a variant spelling “Presentacion” in the title]. £1,200

with powerful local patrons.” (ODNB in order to please powerful local patrons.

what his Counsell should pass his lords witt”.

It is surprising to find that it remains unpublished.

5: Possibly the manuscript sold anonymously at Sotheby’s 7/12/1959, part of lot 437 [though it had a variant spelling “Presentation” in the title], £138 to M. Travers. 6: Maggs Bros., with cost code dated December 1965; in reserve stock since then and never catalogued.

who believed himself possessed by the devil, till he was cured

who identified the author as ‘Sir Fr: Ken:’ (TNA: Cynthiades, “addressed to the honour of his Mistresse, under the
imprisoned by order of parliament from 17 July to 14 August 1660; was pardoned on 23 February 1661; and, dying at Marlpe, was buried at Stockport on 15 March (1662)." (ODNB).

Provenance: Old Maggs stock; not previously catalogued.

“The FIRST WOMAN WRITER ABLE TO TAKE THE WOMAN’S NOVEL AS A GIVEN. AN ALREADY CONSTITUTED LITERARY ENTITY”


London: for Francis Saunders, 1690

£6,000


The Oxford Companion to French Literature describes Zayde, histoire Espagnole, first published at Paris in 1670-71 and originally as a "collection of loosely connected tales that had not appear in the online Union First-line Index of English Verse. In the left margin are seven sidenotes keyed to the letters A-F in the text including references to Seneca, St Bernard of Clairvaux, Psalm 49 and St Ambrose.

Provenance: Old Maggs stock; not previously catalogued.

"The Queens’ Binder" is an exploration of the future for women’s fiction - the portrait - when she takes them out of the feminocentric setting in which Scudery demonstrates that the Queens’ Binder was in fact four separate shops, and that the largest, designated "A" by Nixon, would seem
from an entry in Pepys’s diary linked through a binding in the Pepys Library at Magdalene College, Cambridge, to be the bindery operated by William Nott.

Nott was, like the royal binder Samuel Meares, an important figure in the book trade, trading as bookbinder, stationer, and publisher, as well as owning a bindery. The quality of the finishing of the bindings by the Quenes’ Binder A varies considerably, suggesting a large shop employing several finishers. This shop was also by far the most prolific of the Restoration binders. Prior to the Fire of London Nott’s shop was in Ivy Lane, at the sign of the White Horse, by St. Paul’s Churchyard. The shop would have been destroyed in the Fire of 1665 and the original tools may have been lost. Within a few months the business had reopened in Pall Mall, Westminster. What has not apparently been noted was that from 1666 to 1669 his shop in Pall Mall was at the “sign of the Queens Arms” (except for one imprint of 1668 which gives it “at the King and Queens-Arms”). This might further suggest that his identification as “Quenes’ Binder A” is correct. One imprint of 1666 further described his location as “in the middle of the Old Pell-Mell near St. James’s” and the 1668 imprint mentioned above specified it was “at the turning into St. James’s Square”.

WITH SCHOLARLY ANNOTATIONS QUOTING FROM THE LIVER HORN


Londini: ex officina Joannis Dai [John Day], 1568

First Edition. Small-4to. [Text: 192 x 145 mm]. [19], 140, [3] ff. Title within a type-ornament border; 9-line woodcut historiated initial "P" depicting Horaces and a dragon at the head of the dedication; woodcut map of the Anglo-Saxon Heptarchies (the names of the kingdoms underlined in red pencil). Title-page slightly dusty and with some fraying in the lower margin where a signature has been erased (see Provenance), following two leaves cut a little short and with some damage) erased from the front flyleaf (which has been pasted to the verso of the marbled free-endleaf leaving); a second front flyleaf has been removed leaving the remains of a stub; otherwise there are only a few pencil bookbinder’s notes.

Provenance: It is exceptional to find a work of fiction from the 17th Century (or even 18th Century) in such an elaborate binding. It must have been bound (presumably as a present) for someone of significance. An old inscription has been heavily (and with some damage) erased from the front flyleaf (which has been pasted to the verso of the marbled free-endleaf leaving); a second front flyleaf has been removed leaving the remains of a stub; otherwise there are only a few pencil bookbinder’s notes.

Lambard’s Archaiosomia (1568) is of primary importance in the history of English law. It is also hardly less important in the history of philology and of the English Church as well as for the study of late Tudor and early Stuart political discourse. For the legal historian its significance is self-evident: it was the first publication of the laws of the Anglo-Saxon Kings of England (down to Edward the Confessor), as well as those believed to have been made by William I. Moreover, it presented these laws in Latin translation as well as in Old English (this being, incidentally, only the second appearance of Old English in print). Any Tudor lawyer who acquired a copy of Archaiosomia as well as one of the many editions that were available of the statutes made since Magna Carta might reasonably feel that he now had copies of all the laws of England that there had ever been.

In various ways Archaiosomia also fused Church and Crown together, and it thus entered the mainstream of political discourse. Although it was dedicated to the lawyer Sir William Caxton (Master of the Rolls and one-time Speaker of the House of Commons), the research that underlay it had been promoted by Archbishop Matthew Parker, since he saw the pre-Conquest history of England as part of the foundation upon which the new Church of England might be securely based. But, inasmuch as all the laws that set out what the Church and Crown could do might also be seen as setting limits to what they were entitled to do, it also came to be viewed as providing essential ammunition for those who opposed any extension of either body’s authority. Archaiosomia was thus an essential book for a wide range of reader - and it should not be surprising that it was sometimes annotated by those interested in such parts of its texts as were seen as of crucial contemporary relevance.

The woodcut map of the Anglo-Saxon Heptarchies is of importance as, together with the accompanying two-page description, it introduces the concept of the seven kingdoms into English historiography; see Simon D. Keynes, “Mapping the Anglo-Saxon Past”, in Towns and Topography. Essays in Memory of David Hill, ed. Gale R. Owen-Crocker and Susan D. Thompson (2014), pp. 147-70, at 160-1.
Provenance: Annotations and inscriptions indicate that this particular copy had at least four scholarly early owners, although only one of these has yet been identified by name. This, however, was a scholar with a European reputation that was matched by few others in his lifetime: the neo-Latin poet and playwright George Buchanan (1506–82). Faithfully but clearly inscribed in ink on the title-page is his (scratched-out) note of ownership: “George Buchanan 16 June 1580.” Buchanan the Scot's ownership should not surprise us: he enjoyed good relations with only one of these has yet been identified by name. This, however, owned by him, these being almost all held by a handful of Scottish institutional libraries (McFarlane (I. D.), George Buchanan, 1981), pp. 537–53. Applx. C.).

The order of ownership is hard to establish but probably the earliest owner (judging from his handwriting) left his mark only by some eight lines of writing on the recto of the rear flyleaf and a three-line note on the verso of the recto, after which the first line reference on the verso of the same. The first quotes Marcus Terentius Varro on financial punishment (pecuniarum mulieris) and almost certainly derives from the entry for “Multa” [mulcere] in Ambrosius Calpurnius’s great Dictionaryum: “Multa vel melius est pena vel vindicta / Marcus Varro ait multa penam esse sed pecuniariam.” [... Suprema multiplo erat contributio in singulos XXX bovum et duarum ovium. Minima ante ovis bovis denarios tuus annus habebit.” [the same lines, an archaism of medieval origin, are prefixed to a page of money calculations in an autograph notebook of William Cecil, Lord Burghley dating to the mid-1550s in BL MS Lansdowne 118, no. 75; in a manuscript annotation by Gabriel Harvey; in BL MS Cotton Vespasian B. X. (Voyage of St Brendan and other texts), f. 121v].

The second owner was perhaps the hand which made various alterations on the unfolded pages, almost as if he were handling proofs – for instance in the dedication to Sir William Cecil, nearly crossing-out the names of “Laurentius Noelt” [Lawrence Nowell, d. 1570] and of the christian name of Matthew Parker as Archbishop of Canterbury (d. 1575), deleting “erroris” correcting “renouatæ” to “renovatæ” and “sed” to “ut” [the last a correction also made in the second edition of 1644] and carefully crossing-out nine words on leaf C3r in the “Explication”.

The third owner was presumably Buchanan, from 1580 until his death two years later, he left no annotations. Soon after another owner would have been responsible for the ink calculation at the head of the title deducting 712 (the supposed year of King Ine’s accession) from the year 1597 – 873. Subsequently the book was acquired by another well-placed reader in London who entered a great many notes, even inserting a bifolium at the front of the volume to receive some particularly long passages of his writing: this was a scholarly lawyer with an overtly political as well as historical interest, who was in touch with the prominent lawyer, M.P. and legal antiquary Francis Tate (d. 1616). In or after 1614, Tate managed to obtain some of the few legal texts that clearly add to what was in the printed collections of English law, these being in two manuscripts that belonged to London’s Guildhall to which they had been bequeathed in 1547 by Andrew Horn, a Fishmonger, along with the better-known Liber Gentilium, No. 1 (1542), pp. 7–8; reprinted in N. R. Ker, Books, Collectors and Libraries: Studies in the Medieval Heritage, ed. A. G. Watson (1975), pp. 136–42. The manuscript referred to by our annotator is Ker’s MS. D. now divided into three parts. Originally comprising “upwards of 372 leaves”, 137 leaves are in the Guildhall Archives, 153 leaves in BL MS Cotton Claudius D. ii. and 103 leaves at Oriel College, Oxford.

While Tate still had at least one whole and intact book (i.e. a "codes") in his possession, the annotator of our copy of Archetypes made notes of a series of passages in quoting some 420 words – six passages are headed as being “Ex antiquo codicis Francisci Tate” or some similar phrase [See the inserted bifolium and ff. 2, 96, 68 and 128]. All the extracts and references are from those sections of the Guildhall MS now in BL MS Claudius D. ii.

The excerpts from Tate’s manuscript are no mere idle jottings; in several cases they are what later generations would regard as some of the most significant passages.

For instance, one whole paragraph is about the rights and duties of bishops (“Episcopo iure pertinet omne rectitudinem promovero, Des iudicet et seculi ...”); this was taken from the laws of King Arthur, as given in Tate’s codes. [Printed in e.g. Henry Spelman’s Consilia, I. 401, whence David Wilkins, Consilia (1731), IV, p. 765, also given by Thorpe, Laws and Institutes of England (1841), II, pp. 304ff, “Institutes of Polity”, at pp. 392 (Old English), 313 (translation, as “To a bishop belongs every direction, both in divine and worldly things”)] and by Felix Liebermann, Quadruplex (Halle, 1902, p. 122). John Fine also picked up the paragraph and quoted it in full in his Acts and Monuments (ed. S. R. Cattley, 8 vols (1875–41), II. p. 44 n. 1).

No less obviously pregnant in its implications for late Tudor and early Stuart political debate is a paragraph setting out the rights and duties of the groups of ten men (later known as tithe men). Again, our annotator has given his source as Francis Tate’s ancient codes: [Cotton Claudius D. ii. Printed by e.g. Thorpe, Laws and Institutes of England (1841), I, pp. 228 ff, as “Judicia Civitatis Londoniae”, at pp. 230, 232 (in Old English), with translation at pp. 231, 233 (“That we count always ten men together, and the chief should direct the nine in each of those duties which we have all ordained ...”); cf. H. Riley, Monumenta Gildhallas, II. pt 2 (1860), p. 507: “Decretum Episcoporum”, as being in Claudius D. ii., f. 14v. Here, for instance, was a possible origin not just for the tithe man and the local keeping of the peace but for the
The annotator seems to have regarded his copy of Archaionomia as a book of reference for knowledge of early English law and as something to be worked upon, read and re-read, and glossed with cross-references that would help explicate or elucidate upon the texts. He was sufficiently historically aware to know that Renesens was Peter Pett (1571–1644) who contributed in the early history of contemporary legal rules and definitions, for instance, comparing one passage in the Laws of Athelred with the contemporary legal maxim “In equá jure, melius est codíti possidéntis” ([fol. 69, citing Plowden’s Commentaries]). His other cross-references include Magna Charta, Littleton, Staundon, Selcidi’s Domes (1610s), Sir Thomas Smith’s The Common-wealth of England (1595 and later eds) and the Bible (Book of Exodus). Examples of his simpler notes glossing the text are: “in English tell” ([f. 16v], “vid St Thos Smiths collonjon with 1426 [5. Wytherstone]”); “writen” ([f. 42r], “sancituarie” ([f. 9v], “thefte” ([f. 3r]); “ffaux witness”, “Jurors post 47”, Wythernam] (D1r); “worke on ye sabath forbidden”, “first fruites”, “Commentaries” ([f. 10v – referring to his reading of Eadmer). It was subsequently edited by Bodley’s librarian Richard James, Sir Simonds D’Ewes extracts are in BL, MS Harley 312 and Thomas Gale – see Collin Tim, The Early Records of Sir Robert Cotton’s Library, Formation, Cataloguing, UoC (2004), p. 166. One passage in the Laws of Æthelred with the contemporary legal maxim “In equá jure, melius est codíti possidéntis” ([fol. 69, citing Plowden’s Commentaries]). His other cross-references include Magna Charta, Littleton, Staundon, Selcidi’s Domes (1610s), Sir Thomas Smith’s The Common-wealth of England (1595 and later eds) and the Bible (Book of Exodus). Examples of his simpler notes glossing the text are: “in English tell” ([f. 16v], “vid St Thos Smiths collonjon with 1426 [5. Wytherstone]”); “writen” ([f. 42r], “sancituarie” ([f. 9v], “thefte” ([f. 3r]); “ffaux witness”, “Jurors post 47”, Wythernam] (D1r); “worke on ye sabath forbidden”, “first fruites”, “Commentaries” ([f. 10v – referring to his reading of Eadmer). It was subsequently edited by Bodley’s librarian Richard James, Sir Simonds D’Ewes extracts are in BL, MS Harley 312 and Thomas Gale – see Collin Tim, The Early Records of Sir Robert Cotton’s Library, Formation, Cataloguing, UoC (2004), p. 166.

The fifth early owner acquired the book for 3 shillings on 14 Oct. 1643 (name ink at the head of the title). He too awaits identification. And he too was a very careful reader of singular erudition: his only notes are two critical comments in the dedication (“optimensum” and “proverbium”) but two short insertions on C. 126 are particularly intriguing. With a carefully annotated ‘si in saltuo’ he has amended the text, bringing it in line with what was also to be regarded as the correct reading in the 1644 edition (p. 121) edited by Abraham Wheelocke, Professor of Anglo-Saxon and University Librarian at Cambridge and as noted by Sir Roger Twysden, in his Certaine Considerations appertaining to the Government of England (written in the 1640s but first published in print in 1649, ed. J. M. Kemble, Camden Society, p. 134). Wheelocke thanked Twysden, along with Henry Spelman, in his introduction. A final note to the right-hand pages with the Latin translation opposite the text “Qui volens hominem occiderit, morte mulctator” which might be ‘authentic’ by modern standards. [Rebecca Brackmann, “La Planche portrays Mary’s image as a parody of ‘our Lady of Grace’, wherein the nobleman’s desire to defend the family honour has collapsed into an orgy of incest.” p. 81. Staines considered that, “given the awkwardness and inaccuracy of much of the translation, it was probably done by a non-native speaker of English” (p. 80, n. 60) and proposes Geneva as the place of publication.

The first early owner acquired the book for 3 shillings on 14 Oct. 1643 (name ink at the head of the title). He too awaits identification. And he too was a very careful reader of singular erudition: his only notes are two critical comments in the dedication (“optimensum” and “proverbium”) but two short insertions on C. 126 are particularly intriguing. With a carefully annotated ‘si in saltuo’ he has amended the text, bringing it in line with what was also to be regarded as the correct reading in the 1644 edition (p. 121) edited by Abraham Wheelocke, Professor of Anglo-Saxon and University Librarian at Cambridge and as noted by Sir Roger Twysden, in his Certaine Considerations appertaining to the Government of England (written in the 1640s but first published in print in 1649, ed. J. M. Kemble, Camden Society, p. 134). Wheelocke thanked Twysden, along with Henry Spelman, in his introduction. A final note to the right-hand pages with the Latin translation opposite the text “Qui volens hominem occiderit, morte mulctator” which might be ‘authentic’ by modern standards. [Rebecca Brackmann, “La Planche portrays Mary’s image as a parody of ‘our Lady of Grace’, wherein the nobleman’s desire to defend the family honour has collapsed into an orgy of incest.” p. 81. Staines considered that, “given the awkwardness and inaccuracy of much of the translation, it was probably done by a non-native speaker of English” (p. 80, n. 60) and proposes Geneva as the place of publication.

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The online British Armorial Bindings database records 12 examples of his Stamp 1, including the present, then Sir Herbert, 5th Earl of Carnarvon (1866-1923), the Egyptologist, and Lord Robert Dudley as Pallaphilos, Knight of the Order of Pegues, in the Masque of Desire and Lady Beauty at the Inner Temple in January 1674.

First published in 1676, the fourth edition of 1688, the fifth edition of 1692, and the sixth edition of 1694, it was revised and augmented by Lord Robert Dudley as Pallaphilos, Knight of the Order of Pegues, in the Masque of Desire and Lady Beauty at the Inner Temple in January 1674.

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MAGGS

(1562). Legh's in Italian by Bandell, and nowe in Englishe by Ar. Br.

of Elizabeth I's Armada speech at Tilbury?], as by her dooings

Masque of Desire and Lady Beauty

The Taming of the Shrew

and it may be that this is Shakespeare's source” (initiate knights were sworn in as servants to the goddess Pallas

translator of Gorboduc, has been attributed to Arthur Brooke (d. 1563),

the first performance of Thomas Sackville and Thomas Norton's

constrained not to pass her worthy doings in silence, but so farre

ritual Crowne, all within a coller accideled, devided with double PP .

she appears as the chief officiator at the temple, and his task is to

2. Early 19th-century armorial bookplate of P[F] (anx). Braithwaite;

described in detail and in trick (i.e. the colours described by words) the armorial bearings of the Order of

represents a romantic rendering of the Garter ceremony. In Legh’s account,

Pallaphilos delivers a long speech to the initiate knights on 'thonour

by a detailed analysis of the imagery (pp.128-30).

tragedy Gorboduc, has been attributed to Arthur Brooke (d. 1563),

indented two bars Sol, on a Scocheon of pretence,

Lucretius

as part of this, Legh describes in detail and in trick (the colours described by words) the armorial bearings of the Order of

Pegasus: “The high and mighty Constable beareth

Aesop are also by the same hand.

or Impiety: The Captive Woman was in the old Law to

Evelyn, who was translating the whole of Books I-VI had great hopes for the publication of Book I which was to be

followed by the rest. On 27 April 1656 he wrote to Taylor from his house at Deptford that, “My Essay uponn Lucretius (which I told you was engaged) is now printing, and (as I understand)

neere finished; My Animadversions upon it will I hope provide

by her emissary Pallaphilos (this was the part played by Dudley).

an unidentified member of the Willoughby family of Willoughby Hall, Nottinghamshire, ancestors of the Barons

constrained not to pass her worthy doings in silence, but so farre

right wel appeare”. On pp. 204-5 he tells the story of the

woodcut of the arms of Sir Peregrine Bertie, 13th Baron

heraldry manual in the Christmas Revels. The scene for this second part of the

of the Herehaught griffin (p. 237) and the woodcut of Aesop are also by the same hand.

heraldry manual in the Christmas Revels. The scene for this second part of the

The armorial achievement is the subject of the remarkable

show is set in the temple of Pallas - the goddess of learning and

folding woodcut plate at the end which is of a quality of work-

and with this Author, as far as I have penetrated; and for the

The full-page woodcut of the Herehaught

by the Press and designed to present the royal favourite Lord

legends as such. The full-page woodcut of the Herehaught

high and mighty Constable beareth

his house at Deptford that, “My Essay uponn Lucretius (which I told you was engaged) is now printing, and (as I understand)

neere finished; My Animadversions upon it will I hope provide

by notes, or will by preface, pre-

The armorial achievement is the subject of the remarkable

as common as dust

oversights of which sort there be

ruled border and small gilt scroll corner tools (rebacked, plain spine ruled in gilt; corners worn).

in Wollaton Hall, Nottinghamshire, ancestors of the Barons

won for Shakespeare’s source” (initiate knights were sworn in as servants to the goddess Pallas

As part of this, Legh describes in detail and in trick (i.e. the colours described by words) the armorial bearings of the Order of

which seems to be the source of the scolding of the tallor in the

the high Constable rose, and a while stood under the place

The armorial achievement is the subject of the remarkable

the Impeachment of the Shirue - “There seems to be no extant story closer to the details in The Shirue than Legh’s,

part of the Masque itself “The supper ended and Tables taken

ruled in gilt; corners worn).
The translation was the work of an anonymous team. As Edwin Sandys, Bishop of London (later Archbishop of York), noted in his address to the Reader: “This book being brought unto me to peruse and to consider of, I thought it my part, not onely to allow of it to the print, but also to commend it to the Reader, as a treatise most comfortable to all afflicted consciences exercised in the Schole of Christ. ... Which being written in the Latine tongue, certaine godly learned men have most sincerely translated into our language, to the great benefit of all such as with humbled hartes wil diligently reade the same. Some begane it according to such skill as they had. Others godly affected, not suffering so good a matter in handling to be marred, put to their helping hands for the better framing and furthering of so worthy a worke. They refuse to be named, seeking neither their owne gaine nor glory, but thinking it their happiness, if by any meanes they may releve afflicted minds, & do good to the church of Christ, ...

In their own address “To all afflicted consciences which gonne for salvation and wrestle under the crosse for the kingdom of Christ”, the translators, “thought good to certifie to thee, godly reader: that amongst so manye other godly englishe books in these same printed and translated, thou shalt finde but fewe, wherein either thy time shall seeme better bestowed, or thy labour better recompensed to the profyte of thy soule, or wherein thou mayest see the spirite and veine of S. Paule more lively represented to thine, then in the diligent reading of this present commentary upon the Epistle of S. Paule to the Galatians. ...” (cf.)

Bishop Sandys’s approbation was echoed by John Bunyan who wrote in his great spiritual autobiography, Grace Abounding to the Chief of Sinners: “Well, after many such longings in my mind, the God, in whose hands are all our days, and ways, did cast into my hand (one day) a book of Martin Luther: it was his Comment of the Galatians; it also was so old, that it was ready to fall from piece to piece if I did but turn it over. Now I was pleased that such an old book had fallen into my hand, the which when I had but a little way perused, I found my condition in his experience, so largely and profoundly handled, as if his book had been written out of my heart; this made me marvel: for thus thought I this man could not know anything of the state of christians now, but must needs write and speak the Experience of former days. Besides, he doth much gravely also in that Book, debate of the rise of these temptations, namely, Blasphemy, Desperation, and the like; shewing that the law of Moses, as well as the Devil, Death, and Hell, hath a very great hand therein; the which at first, was very strange to me, but by considering and watching, I found it so indeed. But of Particulars here I inted nothing, only this methinks I must let fall before all men, I do prefer this book of Mr. Luther to the Galatians, (excepting the Holy Bible), before all books that I have ever seen, as most fit for a wounded Conscience.” (1666 edn., pp. 93-94; para. 130-1; the passage does not appear in the first edition of 1666). See, Vera J. Camden, “Most fit for a Wounded Conscience: The Place of Luther’s Commentary on Galatians in Grace Abounding”, Renaissance Quarterly, 50/3 (1997), pp. 899-949: “In many ways Bunyan’s whole culture had prepared him to recognize Luther as a kind of ur-text to his autobiography and to his life” (p. 923).

The French Protestant émigré bookbinder and printer Thomas Vautrollier had a specialty in translations of Luther: “More singular still was Vautrollier’s initiative in publishing a series of the work of Martin Luther, in most cases the first editions of Luther’s biblical commentaries for many years. To Vautrollier falls much of the credit for keeping Luther in the public eye during an era when Calvinist theology ruled the roost.” (ODNB). As John Foxe noted of Luther’s works in his preface to Henry Bull’s
translation of Luther’s A Commentarie upon the fiftee Psalms, called Psalmi Graduum published by Vautrollier in 1577,” many historians either have not bene redde, and so not thoroughly knowne, or of a great number halted and maligned, or of some lightly regarded, or peradventure misjudged.”

Provenance: Given to Johnathan Penney by Sir Ralph Horsey, with inscription at the head of the title “Non ego Christi evangeli[m] erubesc. Lib. Jonathei Penney ex dono Dni R. Horsey militis.” The motto, “I am not ashamed of the Gospel of Christ”, is derived from Romans 1:16. Jonathan Penney was probably the father or even grandfather of Jonathan Penney, Clothes of Bradford Abbas, near Yeovil, Dorset, whose will, dated 14/8/1645 and proved 4/10/1645 is in the National Archives (PROB 11/194/108). He died 16/10/1645. He was buried at St Mary’s Church, Bradford Abbas (where he had been a churchwarden 1631-32) on 14/8/1645 just over four months after his son Jonathan Penney junior; his daughter Abigail was baptised at Bradford Abbas Church on 28/8/1645 and his wife Alice was buried there on 31/8/1643. His daughter and mother were still alive when he wrote his will.

Sir Ralph Horsey, Kt. (d. 1612), of Clifton Maybank, Dorset, was M.P for Dorset 1589 & 1597; he was knighted in 1591. “In 1593 Sir Ralph Horsey who presented the two volumes to Jonathan Penney was that cousin and heir. He made his will 9 Apr. 1589. Nearly £1,000 was to go to his son Jonathan Penney junior; his daughter Abigail was married to a man named Trenchard, and received an inscribed ring.”

The Ralph Horsey who presented the two volumes to Jonathan Penney was that cousin and heir. The two volumes remained together in the very near neighbourhood for 400 years, passing into the library of John Batten, F.S.A. (1815-1900), of Aldon House, Youlton, solicitor and Town Clerk of Youlton, by descent in the Batten family, of Church Farm, Ryme Intrinseca, Dorset; sale, Duke's, Dorchester, 30/9/1933; this was Lot 17.

HANDSOME COPY IN RED-MOROCCO

67 MAIMONIDES (Moses), 1135-1204. De sacrificiis liber. Accesserunt Abarbanelis exordium, seu prooemium commentariorum in Leviticum: et Majmonidae tractatus de conscribatione calendarium, et de ratione intercalandi. Also printed in facing Hebrew (Square letter) and Latin. Eighteenth century red morocco, covers panneled in gold panel with wild strawberries, gilt edges (extremities very slightly rubbed). 293 x 207 mm. [400 leaves + 1 leaf blank] 4to. £1,200

The same inscription appears on a copy of Alexander Nowell’s Catechisme (1574) offered in Samuel Gedge Catalogue XXI/54. That book, additionally, the ownership inscription and gilt initials on the cover of Sir John Horsey, Kt. (c. 1546-89), M.P. for Dorset 1571, which is relatively common — though such fine copies as this are not.

The Jews Catechism, 1585-1815 (1984), I, 89). An English translation, Expositorium literalis duodecim prophetarum ex ipsis scripturam fontibus on Leviticus (which is relevant to De sacrificiis) of Packington, Warwickshire, with his large etched bookplate. It may be that this copy belonged originally to Hennage Finch, 1st Earl of Aylesford (1648-9/1719), Solicitor-General 1679-86 and M.P. He was the second son of another Hennage Finch, 1st Earl of Aylesford (1621-82), Lord Chancellor, and dedicatee (as Baron Finch of Daventry) of his friend Humphrey Prideaux’s edition of Maimonides’ De jure paupertas et peregrini apud Judaeos (Oxford, 1679) as he also was of Veil’s brother Charles-Marie de Veil’s exposition on the books of the twelve Minor Prophets, Explicatio literalis duodecim prophetarum minorem ex epist scripturam fontibus (London, 1680) [see under Veil in this catalogue]. So there was a certain family connection with Hebrew texts.

William A. Foyle, bookseller, of Berleeigh Abbey, Essex, with his gilt morocco morocco label of the Foyle library at Berleeigh Abbey, sale, Christie, 13/9/2004, part of an unidentified lot to Maggs.

Tilloston, then Dean, and later Archbishop of Canterbury, is mentioned in his correspondence.

He was a good Hebraist translating and editing various works from the Yad habkacak of Maimonides, mostly published in Paris, and in 1679 translating and publishing in London, Abraham [i.e. Jagné’s] Legati Testa with a Latin translation, a book which at the time attracted some notice. This work, a Jewish catechism, had been first published in Venice in about 1551 (copy in Bodleian), and then in Amsterdam in 1687, was subsequently reprinted in Frankfort in 1696 (Falk & Fisch- Mansfeld, Hebrew typography 1957-1958, 1, 166). An English translation, The Jews Catechism, based on the Latin appeared in 1680, and this survives in a unique copy.

The seven tractates from Maimonides Yad habkacak are given in Latin the translation, he tells us, based on the Venetian editions of 1594 and 1704. Only the preface to the commentaries on Leviticus (which is relevant to De sacrificiiis) of Isaac Abravanel is given in Hebrew. The reason he gives is that Abravanel’s book in Hebrew is difficult to find (it forms part of the Commentary (Pirous) on the Torah printed in Venice in 1739), and being printed in Rabbinic letter, difficult to read. He therefore prints the Hebrew text clearly in Square Hebrew Letter.

The volume is dedicated to Laurence Hyde, Earl of Rochester, second son of the great Earl of Clarendon who is praised as his Maecenas. Charles II being his Augustus, in this preface, too, he mentions Detlev Churer (1645-1708) a correspondent of Leibniz, who has helped him much in the explanation of the final tractate, on the calendar, and who had originally intended also to present his findings in tabular form, but this was rejected as it did not fit the format of the book. This tractate had been published originally in Paris in 1664 (Veil tells us) a small edition which had become very scarce. Hence his decision to republish it.

Both John Locke and Isaac Newton had copies of the book, which is relatively common — though such fine copies as this are not.

Provenance: 1: Hennage Finch, 4th Earl of Aylesford (1731-1812), of Packington, Warwickshire, with his large etched bookplate. On Leviticus (which is relevant to De sacrificiiis) of Isaac Abravanel is given in Hebrew. The reason he gives is that Abravanel’s book in Hebrew is difficult to find (it forms part of the Commentary (Pirous) on the Torah printed in Venice in 1739), and being printed in Rabbinic letter, difficult to read. He therefore prints the Hebrew text clearly in Square Hebrew Letter.
A Family Copy with Unique Additional Verses by Edward Benlowes and a Beautiful Binding with Silver Furniture

Manchester (Henry Montagu, 1st Earl of). Manchester al mondo. Contemplatio Mortis, & Immortalitatis. The former Papers not intended to the Presse, Have pressed the publishing of these.

London: by Robert Barker, and by the Assignes of Iohn Bill, 1633.


12mo. [Binding: 148 x 80 mm]. [12], 198, [2] pp. (first leaf blank except for signature ‘A’, least leaf with errata on recto). Text increasingly dampstained at the end. Bound in red velvet with elaborate silver “furniture” consisting of a border head-and-reel frame of linked floral ovals, an oval Biblical scene at the centre of the inside frame (Adam and Eve on the front, the Sacrifice of Isaac on the back) and a set of eight cornerpieces with circular images of the Cardinal Virtues “FORTITUDO”, “PRVDENTIA”, “CHARITAS” and “SPES” on the front cover, and “IVSTITIA”, “TEMPERANT”, “PATIENCIA”, and “FIDES” on the back, in the centre of the covers an oval scene from the Life of Christ: the Adoration of the Magi on the front and the Ascension on the back, both within a pierced frame; an elaborate set of clasps and catches, the four clasps with small oval portrait of the four Evangelists (“S. Mattheus” and “S. Ioannes” on the front and “S. Lucas” and “S. Marcus” on the back) with pierced scrollwork frames (the clasps are modern replacements by James & Stuart Brockman); the cornerpieces and clasps and catches secured to the boards with floral decrated silver extensions pinned to the pastedowns; comb-marbled pastedowns only; spine faded; joints repaired; red cloth box.

STC 18026 (+ in UK; Folger, Harvard, Huntington, University of Michigan, New York Public Library & Yale in USA). The Huntington and Yale have copies with extensive manuscript notes - Cambridge has another copy from the Dokes of Manchester’s estate at Kambolton Castle (at Dr Richard Hunter).

First edition with this title and usually, following the statement on the title, described as the first authorised edition. It was originally published anonymously with the title Contemplatio mortis, & immortalitatis in 1631 when there were two editions. However, A. F. Allison has pointed out that ‘both bear internal evidence of having been seen through the press by Manchester himself’ The second contains a number of authorial alterations and additions’ (p. 3). The work was hugely popular and ESTC records a further 21 editions up to 1688.

That all three were produced by the same printer, the royal printer Robert Barker and the assigns of John Bill, would also suggest the same involvement. This third edition also “contains further authorial alterations and additions” (Allison, p. 3).

Uniquely, this copy also contains an extra 4-leaf gathering signed ‘A’ after the title containing on the first app. 100 two-line Latin sentences (“Hecatombe Christiana”) by Edward Benlowes addressed to “Domino Iesu servatori nostro VmVs DeVs Mea LVX, & salVS” (the capital letters forming a chronogram dating 1635) and signed “In Via ChristVs MIhI DVX repertVs EDOVARDO BENLOWES” (the chronogram again adated 1635) and on the 3rd and 4th pages a 100-line Latin poem (“Ekatonastichon”) addressed to the author Henry, Earl of Manchester and signed “EDOVARDUS BENLOWES” and dated “Cressing-Templariorum, Essexiae. Cal. April. 1635”, i.e. Cressing-Temple, Essex, 1 April 1635, the home of Benlowes’s paternal grandmother.

This unique printed insert by Edward Benlowes with Latin poems addressed to the author is found in no other copy and no other edition.

It begs, however, several questions. Benlowes has not previously been identified as having any connection with the book.
so what is this doing here in what is clearly a special family copy? Indeed, were it not that Benlowes's contribution is dated two years later than the title-page, there would be no hesitation in describing this as “the dedication copy” and Benlowes as its newly-identified editor.

Edward Benlowes (1602–76), poet, was from a staunchly Catholic family from Essex but after St John's College, Cambridge (matriculated 1620) and Lincoln's Inn (1646) he “abandoned the Catholic faith, against which he railed for the rest of his life” (ODNB). After a Grand Tour from 1670–70 he returned to the family home of Beret Hall, near Finchingfield in Essex, where he “lived in the style that his wealth easily afforded him. Never married, he was able to devote himself to lavish patronage of the arts, especially of poetry.” He was a friend (and patron) of the poets Phænae Fletcher and Francis Quarles to whose works he contributed liminal verses and received the dedications, and he “delighted in emblen books, rich engravings, fine bindings, metaphysical conceits, and witty expressions of all kinds, including obscure puzzles and anagrams” (ODNB) as evidenced in the chronograms here. He is best-known for his own lengthy and lavishly-illustrated poem Theophael, or Lazarus Sacrificed (1645). To this his friend Walter Montagu contributed a liminal poem, “A Verdict for the Pious Sacrificer”, which, interestingly, ends with an echo (“Tho’ in the Temple these Religious Hosts / From our hearts may die” may be “to Holocaus” or the hecatomb theme used by Benlowes in the present volume. Benlowes’s friend the Hon. Walter (“Walt”) Montagu (1608–94), was the second of four sons of Henry Montagu, 1st Earl of Manchester. After an early diplomatic career he took the Catholic faith, against which he railed for the rest of his life “(Allison, p. 4). It has been noted by Philippa Philpippo that Manchester wrote this collection of contemplations following the death by drowning of his three-year old nephew Henry, whose monument is in All Saints Church, Barnwell, “perhaps as a gesture of consolation for his grieving brother” Sidney Montagu and his wife Paulina (Philpippo, pp. 37–38).

Binding: An extraordinary binding. Silver furniture of this type, modelled after engraved prints, is not hallmarked and is usually considered to be Dutch. The separate pieces were probably imported into England in quantity for use by binders and other craftsmen. The designs are usually described as being engraved. This binding, however, demonstrating that the author could be the case. The matching clasps and catch are apparently identical and must therefore have been cast from moulds.

The same set of eight silver cornerpieces of the Cardinal Virtues are found on the binding of a manuscript Bible written in shorthand by Joseph Alstone of Chelsea which has his name and the date 30 October 1625 enlaced on the clasps (Maggs Catalogue 1372, item 107; resold Bloomsbury Auctions, 8/7/2010, lot 69) and on a 1643 New Testament bound in red velvet with centre-piece portraits of Charles I and Henrietta Maria and catchets depicting the four elements. The latter is in the British Library and was illustrated in W.Y. Fletcher, English Bookbindings in the British Museum (1895), plate L; Cyril Davenport, Royal English Bookbindings (1896), plate at 9:66, and W.Y. Fletcher, Bookbinding in England and France (1897), p.32. Two similar examples of this style of decoration, on English books (2 Book of Common Prayer in green velvet, Edinburgh 1625 and a Bible in green velvet, London 1626) were in the J.R. Abbey collection, and illustrated in John Hayward, Silver Binding from the J. R. Abbey Collection (1952), no. 8, and in an anonymous Sotheby sale of Silver and Enamel Bindings from the collection of Bernard Breslauer, 10/26/1978, lot 22.


*Manchester al mondo* is a Christian meditation on the last things. In form is conventional. It has four main divisions: The first contains general reflections on the meaning and inevitability of death and on the nature of man and the freedon God has given him to decide his own destiny. The second treats of man’s natural fear of dying and argues that this will fade away if he will only reflect on the joys of the resurrection of the soul, that death will bring. The third deals with preparation for death: the best preparation is settlement in religion, repentance for sin, detachment from the things of this world and a determination to live always with one’s end in mind. The fourth is on what a man’s last thoughts should be before he dies and on the soul’s entry into paradise. What distinguishes *Manchester al mondo* from most other contemporary works of this kind is the author’s serene and detached handling of his subject. The great mysteries of sin and redemption are here seen through the eyes of a philosopher rather than a preacher. There is no fanaticism of any kind, no rabid insistence on orthodoxy, no dwelling on the torments of the damned, that theme so beloved of religious writers of the time. Manchester keeps his eyes fixed on the end for which man was created, the enjoyment of the beatific vision in paradise which can be attained by all who genuinely seek to do God’s will in this life.” (Allison, p. 4).

That Benlowes and Walter Montagu were friends is clear from the “The Lady Anne Ho:” [Holborne] (d. 1664) wife of Sir Richard Holborne (1590–1664), barrister and politician and daughter of Sir Robert Dudley (1574–1642), illegitimate son of Lord Robert Dudley, Earl of Leicester and self-styled Duke of Northumberland and Catholic exile in Italy, Mason notes that this new dedication “is a great novelty in this new work, it has received a new recruit, by many additions judiciously necessary for its better adornment, it could not well shew it selfe in publicke, without the protection of some noble Patron.” For Lady Anne Howard, see also Christopher Davenports’s Religious Philosophy (1664).

Richard Mason (1599/1600–1677) was from 1671 to circa 1650 superior or guardian of the Franciscan friary-semantic of St Bonaventure at Douai. In later years he was chaplain to Henry, 3rd Lord Arundell of Wardour. The Arch-confraternity of the Holy Cord of St Francis was founded by Pope Sixtus V at Assisi on 29 November 1585 in honour of the cord of St Francis given to and worn by St Dominic. Members of both sexes wear the cord as a symbol of penance and humility. It was particularly aimed at schoolchildren too young to join the Franciscan Order.

The ESTC collection does not call for the final unpaginated section of 6 leaves signed “B” (last leaf blank) with the drop-head
The Britwell Court copy of a rare prophetic poems celebrating the marriage of Princess Elizabeth Stuart to the Elector Frederick V, Pfalzgraf / Count Palatine of The Rhine, the future “Winter King & Queen” of Bohemia.

STC 17935 (British Library, Bodleian [x x; x x Malone]), Cambridge, Lordi (Brotherton Collection), National Library of Scotland [x x; x lack last 4 leaves], St John’s College [+ - Lambeth Palace], Westminster Abbey; Gottingen University; Folger (ex Harnsworth), Huntington (ex Huth), Newberry Library, Union Theological Seminary.

Aside from the Robert S Peire copy sold at Sotheby’s on 9/6/2015, part of lot 465 (subject to a saleroom announcement that it had “ears to tears: Fi and Fa with loss of text”) we have traced no other copy on the market since 1956.

The avalanche of funeral elegies by the nation’s established and aspiring poets that followed the death of Henry Frederick, Prince of Wales, on 6 November 1612 was almost immediately followed by another avalanche of epitaphia celebrating the marriage on 24 February 1613 of his sister Princess Elizabeth Stuart to the Pfalzgraf Frederick V, Count Palatine of the Rhine and Elector of the Holy Roman Empire. From November 1613 to November 1616 they reigned as the King and Queen of Bohemia before spending the rest of their lives in exile in The Hague.

Elizabeth and Frederick’s wedding was an occasion of unique cultural importance. The celebrations in London were magnific- cent, featuring a naumachia, fireworks, plays, masques, dancing, and musical performances. Clustered around the wedding itself were other notable events, such as the creation of Knights of the Order of the Garter, the wedding of prominent courtiers, banquets, journeys to the environs of London, and other state visits. The 1631 wedding was the single most significant occasion in the whole of James’s reign, surpassing even the two-week-long visit of King Christian IV of Denmark (1577-1648) in 1606 and the tournaments and other splendid spectacles attending the creation of Henry (1594-1612) as Prince of Wales in 1610. The festivities did not end in London, and after the couple set sail from Margate the spectacle continued in the Dutch Republic and all the way up the Rhine to Heidelberg. Along the route there were entries, greetings, tournaments and other splendid spectacles, including the creation of Knights of the Order of the Garter, the wedding of prominent courtiers, banquets, journeys to the environs of London, and other state visits. The 1631 wedding was the single most significant occasion in the whole of James’s reign, surpassing even the two-week-long visit of King Christian IV of Denmark (1577-1648) in 1606 and the tournaments and other splendid spectacles attending the creation of Henry (1594-1612) as Prince of Wales in 1610. The festivities did not end in London, and after the couple set sail from Margate the spectacle continued in the Dutch Republic and all the way up the Rhine to Heidelberg. Along the route there were entries, greetings, and the taking of supernatural ceremonies, picnics, banquets, and all manner of entertainment as the bride passed through many territories to her new home. Splendid spectacles in Heidelberg matched those in London. “The heightened, prophetic mode of this poem is maintained, as Maxwell imagines the young Prince Charles to be a second Scanderbeg who will defy the Ottomans with a vigor comparable to that shown by ‘Carthage once chief of choler’. He makes this comparison on the lesser grounds that Charles Stuart, like Gjergj Kastrioti Scanderbeg (1405-1468), is also ‘nam’d the Duke of Albania’. On this insubstantial premise, the young Prince of Wales is envisioned as a crusading hero who will, in league with the ‘states of Germany’, ‘be the organ of the Turks’ and the ‘Hercules of this Isle’. Thus, for Maxwell, the theatrical conflict enacted on the Thames is merely an overture to the real warfare that awaits the destiny of the now conjoined houses of Stuart and Wittelsbach.\n
Maxwell’s poem is preceded by “A Summary view of the Historicall Points, and Poeticall Conceits occurring in this present Monument” (pp 3 and 4), a dedication to “The Right Illustrious House of Howard” (pp 5, set within a type-ornament border) and “to the Author” (pp 6 and 7), the latter promising “The Author of this present Dedication to the Illustrious House of Howard” (pp 8).

It is succeeded by “The summe of divers Poetries common to the two most Noble Prince Frederick the Elector, and Elizabeth, collected by the Author, in Honour of their Highnesses” (pp 9). Maxwell is Scotland’s closest counterpart to such contemporary or near contemporary figures as Italy’s Tommaso Campanella, France’s Guillaume de Postel, England’s John Dee, Sweden’s Johannes Bureus, and Germany’s authors of the Kossiuschan manifesto. Like them he was deeply concerned to reconnect a world now religiously, politically, and intellectually fragmented, he anticipated eschatological spiritual and social renewal, and he looked to prophetic world empire. Like them he rejected Aristotelian scholasticism for a more profoundly religious, prophetic, and intellectually radical vision. Like Campanella and also Francis Bacon, he sought to

A RARE PROPHETIC POEM CELEBRATING THE MARRIAGE OF THE FUTURE “WINTER QUEEN” OF BOHEMIA

70 MAXWELL (James). A Monument of Remembrance, erected in Albion, in honor of the magnificient departure from Britain, and honourable receiving in Germany, namely at Heidelberg, of the two most Noble Princes Frederick, First Prince of the Imperiall blood, sprung from glorious Charlemagne, Count Palatine of Rhine, Duke of Bavier, Elector and Arch-sweor of the holy Romane Empire, and Knight of the Renowned order of the Garter. & Elizabeth Infanta of Albion, Princesse Palatine, and Dutchesse of Bavier, the onely Daughter of Prince Henry (1594-1612), padded out with five other laudatory poems

The Britwell Court copy of a rare prophetic poems celebrating the marriage of Princess Elizabeth Stuart to the Elector Frederick V, Pfalzgraf / Count Palatine of The Rhine, the future “Winter King & Queen” of Bohemia.

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London: by Nicholas Okes, for Henry Bell, 1613

First Edition. Small 4to. [Text: 190 x 145 mm]. [56] pp. Text lightly browned and with a light dampstain near the end; closed. Catalogue of the Feasts Celebrated in the Order of S. FRANCIS” (6pp). Of this we can trace no record. Provenance: Joseph Gillow (1870-1921), Catholic biographer and genealogist, with his armorial bookplate and ep. of ink notes on
William Alexander, if not to the Laudian élite. Many of these 
Portugall, Granado, &c. and by what meanes they were united, and so continue under Philip the third, King of 
London: by A. Islip and G. Eld, 1612 & OTHER ENGLISH SUCCESSES AGAINST THE SP ANISH

Prophecy had come to play poorly within the late Jacobean and 
Maxwell had always claimed that the house of Stuart was 
Spaine, now raigning; Written in French by Lewis de Mayerne Turquet, unto the yeare 1583: Translated into English, 
anticipating the British imperial experience, Maxwell, like so much 
arts. At once archaic and forward-looking, medieval and yet also 
were undone in 1620 when, "his religious conservatism led to 
Maxwell's long-expected hopes of royal patronage, however, 
nto accounts of the Armada and other events.

Louis Turquet de Mayerne, a French Protestant, was Treasurer 
War in the reigns of Francois I & Henri II and father of Sir 
than it’ (Maxwell, 1619, sig. Carolanna)

1605 Embassy of the Earl of Nottingham to Spain (pp. 1331-7) 
and the death of 

5: Frederick Spiegelberg (d. 1937), judge, of New York, 
with his small gilt leather label, sale, New York, Anderson 
172: Performing the Ideology of a Pan-Protestant Crusade on the Eve 
with small blue label, sale, New York, Anderson Galleries, 
and Henrietta Maria. The translator, Edward Grimstone, updated 
the original text of this history to include an assessment of 
the Spanish Armada which made the work both an important 
more generally underwrite British achievement.” (GDNB)

London: by A. Islip and G. Eld, 1612

Edward Grimstone / Grimestone was more than a mere 
translators as the original text does not cover the years of the Spanish 
and the activities of the English privates against the 
asan: he says in the address to the reader: "This Historie 
somehow avoided the threat and eschatological moment required ‘that the 
the Palatine Marriage” (pp. 268-288), in Smart & Wade, eds, 

JACOBS (Louis), translator.

The Palatine Wedding of 1613: Protestant Alliance and Court Festival 
A Monument (pp. 13-60) and Iain MacClure, “The Sea-Fight on the Thames: 
A Report of the truth about the fight about the UIles

Edward Grimstone / Grimestone was more than a mere 
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2: [1773-1842], confidential 

and the death of 

1: Edward Skegg, 1775-1842, confidential 

3: Edward Skegg, of Jackson, Missouri,

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London: by A. Islip and G. Eld, 1612

£2,800
is taken, virtually verbatim, from Robert Treaswell’s *A Relation of such things as were observed to happen in the journey of the right Honourable Charles earle of Nottingham, L. High Admirall of England* (London: printed by S. Simmons, and are to be sold by T. Helder, 1669) for a cancel title-page (the first to be dated 1669 in place of 1667 or 1668), and before the final half-sheet Vv was reset (it has the reading “farr” on Vv1r, line 2). This is Hugh Amory’s third issue of the first edition (Nov. 1668 / before 16 Apr. 1669); it is the same as the second issue except for an initial payment of £5 with further payments dependent on sales (in the end he received another £5 for the second edition in 1674 and his widow sold the rights for a further £8). 1500 copies of the first edition were to be printed.

Simons appears to have begun typesetting soon after, and the setting for the first issue begins with leaf B1, with the poem set in full. It did not contain the preliminaries found in later issues, and the title was printed on leaf Vr3 with a conjugate blank as leaf Vr4. Three variant states of the title were printed for the first issue.

In about May 1668 Simons printed two sheets of preliminaries, containing a new title-page, “The Argument,” a defence of blank verse (“The Verse”) and the errata. The preliminary leaves appear in various states in the second, third and fourth issues. 12 13 14 15

This is Hugh Amory’s third issue of the first edition (Nov. 1668 / before 16 Apr. 1669); it is the same as the second issue except for the state with “The printer to the reader” in 4 (rather than 6) lines, after sheet Z was reset (it has the reading “illustrous” on line 109) and before the final half-sheet Vv was reset (it has the reading “iar” on Vv3, line 2).

“Milton was one of the four great English poets, who must certainly take precedence over all others. I mean himself, Spenser, Chaucer, and Shakespeare...”

9211). Other passages, such as the account of the preparations for His Highnesse Ambassador to the King of Spaine...
Milton Studies. For literary scholars and educated general readers alike, the poetry of Milton retains a central place in the canon of English literature. "Paradise Lost" is widely and rightly regarded as the supreme poetic achievement in the English language, fitting alongside the poems of Homer, Virgil, and Dante. In America, where Christianity is still a vital force, "Paradise Lost" is valued as the supreme epic of Christendom. In post-Christian Europe and in secular American circles, "Paradise Lost" has become a cultural achievement that has become a cultural achievement that has become a cultural achievement.

Provenance: William Emmonett, Emmanuel College, Cambridge, with his inscription on the preserved front flyleaf "Liber Gulii.

MANUSCRIPT LAW CASES

73 MOORE [Sir Francis], 1559-1621. “Ex libro Francisci Moore Militis servientis ad Legem scripto proprio Manius ipsius” [Manuscript collection of Law Cases dating from 1553 to 1603].

[London: circa 1625-30]

£2,400

Manuscript on paper ( Foolscap watermarked), nearly written in a clear secret hand with almost no errors. Foil. [Text: 334 x 216mm]. There are more sidenotes in the printed text which is approximately 40-50% longer and extends to 917 pages and comprises 1308 cases exclusively from the reign of James I included in the printed text are not present in any of the manuscript copies that we have traced. The manuscript differs considerably from the printed text which is approximately 40-50% longer and extends to 917 pages and comprises 1308 cases tracing the reign of James I. Each (f. 278v) Moore died in September 1603 aged 62 and may still have been collecting reports of interesting cases to the end. In addition, if the printed text is numberer and there are indices of names of plaintiffs and subjects rendering the work much more useful - indeed it is hard to see how the manuscript was usable at all and, in this case at least, there is no sign that it has been used.

The manuscript starts with:

For a short extract from Trinity Term, 24 Henry VI [June to July 1441], Roll 34 [not in the printed text].

F.2r Michaelmas Term, 2 Henry VII - printed text, p. 1 (Case 1).

F.2r William Capell v Prise [Capell v Aprice &c concerning F.1r William Chappel v Edward Church [Capell v Church on a...]

MAGGS
A FULLY ROUNDED PORTRAIT OF HIS ANCESTOR

74 [MORE (Cresacre)]. D. O. M. S. The Life and Death of Sir Thomas Moore Lord high Chancellour of England. Written by M. T. M. and dedicated to the Queens most gracious Maiestie.

[Donai: by B. Belliere, 1692]

First Edition. Small 4to. [Text 144 x 90 mm]. [11], 216 ff. Woodcut frontispiece oval portrait of More after Holbein, woodcut printer's device on the verso of the title. Small and light damp-stain at the head of the inner margin, and a larger but light damp-stain at the foot. Late 19th-century blind-tooled calf, gilt edges (rebucked preserving the original spine which has darkened).


First published by Tottel in 1553, More's book was written in the Tower as a comfort for his family. This second edition was edited and published by John Fowler (1537-1779), a native of Bristol and a catholic. He left England soon after Elizabeth I's accession, and set up a printing press first in Louvain, then in Antwerp, and he finally moved to Douai. He married Alice, the daughters of John Harte, who had been secretary to Sir Thomas More.

Fowler dedicated this edition which, "by confering of sundry Copies together, have restored and corrected many places, and thereby made it much more plain and easy to be understood", to the Duchess of Ferris.

Jane Dormer, Duchess of Ferris (1558-1612), was the daugh-

ter of Sir William Dormer, by his first wife, Mary, eldest daughter of Sir William Sidney. Her uncle, Sebastian Newdigate, a senior monk at the London Charterhouse, had been hanged, drawn and quartered at Tyburn on 23 June 1579. She was brought up at court as a plenipotentiary of Edward VI and companion of Princess Mary. In 1578 she married Don Gomez Suarez de Figueroa, Count of Ferris.

who had come to England in the suite of Philip II on his marriage to Queen Mary. The Count was raised to a Dukedom in 1568 but died in 1571, immediately after his appointment as Governor of the Netherlands.

The Duchess of Ferris, a devout Catholic, spent her long wid-owhood in good works and became the chief supporter of the English exiles in Spain.

The woodcut portrait of More is derived from Hans Holbein's fa-
mous portrait now in the Frick Collection, New York. Its oval format suggests that it may have been copied from a miniature in Fowler's possession.


SECOND EDITION, "MUCH MORE PLAIN AND EASY TO BE UNDERSTOOD"


Antwerp [Antwerp]: apud Iohannem Foulereum, Anghum, 1573

Second Edition. Small 4to. [Text 144 x 90 mm]. [2], 207 ff. Woodcut frontispiece oval portrait of More after Holbein, woodcut printer's device on the verso of the title. Small and light damp-stain at the head of the inner margin, and a larger but light damp-stain at the foot. Late 19th-century blind-tooled calf, gilt edges (rebucked preserving the original spine which has darkened).


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PRIVATELY UNPUBLISHED MANUSCRIPT PRESENTED TO THE DUKE OF ORMONDE

76 MORLEY (George, Bishop of Worcester). Manuscript of three tracts (the first apparently unpublished, the others published in 1681) on Holy Communion and Transubstantiation presented by the author to the Duke of Ormond.

1: Our Doctrine concerning the Sacraments, especially ye Eucharist or Lords Supper. 62 pp.
2: An Argument drawne from the Evidence & certainty of Sense against ye doctrine of Transubstantiation, or ye Church of Rome interpretation of these words (Hoc est corpus meum) affirming that in ye Sacrament of ye Altar the whole substance of ye Bread is turned into the Substance of Christs Body: & ye whole substance of ye Wine into ye Substance
of Christ's Blood; so that after Consecration there remains neither ye substance of Bread, nor ye substance of Wine, but only ye Body & Blood of Christ under ye Species or Accidents of Bread & Wine. 4to. [Text: 220 x 180 mm]. [6 (blank), 62, [2 (blank); 21, 20 leaves. Mid-19th-century vellum, covers with a 17th-century style gilt arabesque block, smooth spine tooled and lettered in gilt, gilt edges (edges of the covers and a small patch on the spine nibbled). The first and most substantial essay, concerning the Eucharist, here is apparently unpublished. The first and third essays here were written by Morley in Bruges circa 1667 and were subsequently published by him in 1671 in Several Treatises, written upon Several Occasions, ... both before and since the King's Restoration.

In the Preface to that work he gave an account of his life during the Interregnum and after the Restoration and explained the circumstances in which the various essays and letters included in the volume were composed. With regard to the second and third essays here he wrote:

"From Beda I went to Bruxells in Brabant, where our King then was, and, afterwards to Bruges in Flanders, when the King removed from Bruxells thither, Preaching before him at both places, but once indeed at the former, but several times at the latter, where he stayed longer, and there being none of his Chaplains but Doctor Earls (afterwards Bishop of Salisbury) there then with him. At Bruges I write the Argument drawn from the Evidences of sense against Transubstantiation, for the satisfaction of Mr. James Hamilton, Nephew to the Duke of Ormond; who thereupon left the Church of Rome, and lived and died a Protestant of the Church of England. And a little while after upon the coming out of a Pamphlet, taking notice of that Argument, and slighting of it, I write that other Pamphlet in Vindication of it. (Preface, p. ix).

The first, longest and (apparently) unpublished essay opens, "The word Sacramentum (a Sacrament) is not in ye Scripture but borrowed from ye Latines, amongst whom it signified the military oath, whereby soldiers obliged themselves to be true & faithful to their General. Whereby the introduction of the word Sacramentum in the Liturgies of ye Church of Rome it is used by ye Latine or Western Church to denominate those holy Rites & Ceremonies, whereby men are Initiated & enrolled into ye Christian militia, or become & profess themselves to be members of ye Church Militant, and oblige themselves to be Christ's faithful soldiers & servants in the spiritual Warfare against ye Devil ye world & ye flesh."

The second essay was written for James Hamilton, the eldest son of the Duke of Ormond's sister Lady Mary Butler and Sir George Hamilton, 1st Bart., of Donalogue, and a grandson of the 1st Earl of Aborem. His father was a Catholic convert and staunch royalist officer in Ireland. James Hamilton was appointed Ranger of Hyde Park in 1666 in succession to Charles II's younger brother Henry, Duke of Gloucester. In 1664 he was appointed a Groom of the Bedchamber. He was Colonel of a Regiment of Foot and died a few days after having a leg shot off by a cannon-ball on 29 May 1673 while serving on the "The Royal Charles under the command of Prince Rupert during the 1st Battle of Schoonveld against the Dutch. He was buried in the Ormonde family vault at Westminster Abbey. His eldest son James, became 6th Earl of Aborem.

The third essay was written in response to A Treatise of the Nature of Catholic Faith, and heresie, with reflexion upon the nullity of the English Protestant church, and clergy. By N. N. (Roan, 1657). It was, in fact, written by Peter Talbot (1618/20–80), a Catholic priest, then Professor of Theology at Antwerp and a close adviser to the exiled Stuart Court and later (from 1669) Roman Catholic Archbishop of Dublin.

Morley specifically attacks Chapter XI of Talbot's anonymous and "worthlesse Pamphlet" - "Whether Transubstantiation, and the fullness and worship of Images, be sufficiently proposed by the testimony of the Roman Catholic Church, as Divine Revelation? and whether Protestants have lawful exceptions against them?" Morley concludes, "there is therefore noe such Miracle as Transubstantiation, it being not only a useless thing if it were soe, but an impossible thing that it should be so.

Provenance: 1: Presented by the author to James Butler, 1st Duke of Ormond, with his autograph inscription on the first blank page "For his Excellency, James / Duke of Ormond / From / His most humble and / most affectionate servant / George Worcester." The inscription can be dated to some time between the creation of the dukedom of Ormond (30 March 1666) and Morley's translation from the see of Worcester to Winchester (nominated 21 April, consecrated 16 May 1667) following the death of Brian Duppa. James Butler (1610–98), 12th Earl of Ormond (from 1653), 1st Marquess of Ormond (cr. 1642) and 1st Duke of Ormond (Ireland cr. 1678 & England cr. 1682) was Commander-in-chief of the army in Ireland 1653–90, 1664–6 and 1677–83. He spent the Interregnum years, having been deprived of his immense wealth, with the exiled Stuart court and was fully restored to his possessions after the Restoration. A number of letters from Morley to Ormond are recorded. Old ink note on an early front flyleaf that has been preserved."Worcester of Yorkhire" [Morley had no obvious Yorkshire connexion] with a series of caps below "GHLKLCDEFPG". 2: Bound circa 1680 for the bookseller Basil Montague Pickering with his ink stamp at the head of the front pastedown and a pencil cost code including the binding and repairs on the rear pastedown. Cutting from a mid-19th-century bookseller's catalogue (price £25) loosely inserted.
A True Relation of the unjust Persuasion against the Lord Napier, written by himselfe. Published from the original manuscript in the possession of the present Lord Napier (Edinburgh: 1793).

Archibald Napier (c. 1555-1643) was the eldest son of John Napier (1550-1617), the inventor of logarithms. He was a Gentleman of the Privy Chamber to King James VI of Scotland and accompanied him to England in 1603. He was knighted in 1605, appointed a Privy Councillor Treasurer (Scotland) in 1617, was Treasurer Depute of Scotland 1622-31, a Lord of Session 1623-6 and Extraordinary Lord of Session (Scotland) 1626-8. He was created a Lord Napier, and relating to his connexion with the events of the reign of Charles I. (Vol. I, p. 9) ... The only historical composition with a family provenance, said by the historian Mark Napier in 1838 to be autograph. The copy-text for the first edition of 1793 privately printed in 100 copies for a family of the Napier name, to whom the copy, ‘the Troubles’ in Scotland. It relates to a private cabal at court to deprive Napier of royal favour and countenance, a storm through which his unflinching integrity bore him with safety and honour. The period embraced by this Relation is from the beginning of the reign [of Charles I] in 1624, to the date of the King’s coronation visit to Scotland in 1625. It was written soon after that event, and before the period of Montrose’s return from his youthful travels (in 1676). But the narrative is interspersed with curious anecdotes of the growth of factions and sketches of public characters, furnishing withal so apt and instructive a preliminary to the factious scenes which ushered in the great Rebellion, that we need offer no apology for presenting our readers with extracts from it that will be found in the introductory chapters. (Vol. I, pp. 10-11).

THE ONLY KNOWN CONTEMPORARY MANUSCRIPT COPY & THE COPY-TEXT FOR THE PRINTED EDITION OF 1793

NAPIER (Archibald, 1st Lord Napier of Merchistoun).  A True Relation of the unjust Persuasion against the Lord Napier, written by himselfe.

[Edinburgh: circa 1655-40] £12,000

Manuscript written in ink in a neat italic on paper. Bunch of grapes watermark. Small 4to. [Text: 196 x 136 mm]. [63pp]. Text lightly browned and slightly soiled with a little dampstaining at the foot. Contemporary Scottish calf, the covers tooled in gilt with a small carnation or daisy tool at the outer corners of the panel, in the centre a thistle tool; smooth spine divided into panels by blind border and panel of a narrow pearl-chain roll between blind fillets, fillets (joints and spine rubbed).
MAGGS

MEMOIRS OF ARCHIBALD
FIRST LORD NAPIER:
WRITTEN BY HIMSELF.

PUBLISHED FROM THE ORIGINAL MANUSCRIPT, IN THE POSSESSION OF THE PRESENT LORD NAPIER.

EDINBURGH: [Privately published] 1793


One hundred copies were privately printed for the 8th Lord Napier (1758-1823) from the unique manuscript copy described in the previous item. ESTC lists 11 copies in the UK (including 3 in the National Library of Scotland) and 9 in North America. ABPC records no copies at auction since 1975 and Rare Book Hub records only one copy in poor condition (ex Marquess of Lothian, Newbattle Abbey) sold in America in 2004.


Scarcen: ESTC lists copies at British Library, Bodley, Edinburgh University Library, Glasgow University Library, National Library of Scotland [3 x], Folger & Huntington.

Hay rejects the Irish Judge, Dr Matthew Kennedy’s assertion that the Stewarts originated in Ireland.

Provenance: Sir James Colquhoun of Luss, 2nd Bart. (1741-1805), with his armorial bookplate (offset onto the flyleaf opposite). The magnificent Colquhoun library at Roseduff, near Luss, Dunbarton, on the banks of Loch Lomond (visited by James Boswell and Dr Samuel Johnson in 1773 and now a Golf Club), was dispersed at Christie’s in London and at Christie’s & Edmiston’s, Glasgow, in 1983/4. The books, mostly bound in plain polished calf, were in the most brilliant condition and are now much prized - “Colquhoun condition” became a bookselling trope though the books have largely disappeared from the market now.

78  NAPIER (Archibald, 1st Lord Napier of Merchistoun). Memoirs of Archibald, First Lord Napier: written by himself. Published from the original manuscript, in the possession of the present Lord Napier. Edinburgh: [privately published] 1793

£2,800

Fourth Edition (i.e. a reissue of the "third edition" of 1793). 12mo [Binding: 174 x 107 mm]. Frontispiece, [iv] (first leaf blank), 284 pp. Bound in contemporary polished red sheepskin by John Matthewman for Thomas Hollis, the covers tooled with a border of a single gilt fillet and in the centre of the front cover a gilt vellum and in the centre of the back cover a seated owl, smooth spine tooled up the spine with the title "PLATO REDIV." divided by a gilt Cap of Liberty or Phrygian Cap, on the first blank leaf a smoked or inked impression of the figure of Liberty and on the rear flyleaf a seated Britannia, curl-marbled endleaves, red sprinkled edges (the slightest rubbing on the joints, otherwise fine and bright). Red cloth folding box.

Three editions were printed dated 1681 (though the first appeared in October 1680); reprinted as Discourses concerning Government in way of Dialogue (1698) and, again as Plato Redivivus, by Doddery in 1754 ("third edition"); 100 copies reissued as this "fourth edition" in 1764; the text was also printed with James Harington’s Oceana in Dublin, 1737 (reissued in 1778).

ONE OF 24 COPIES BOUND FOR THOMAS HOLLIS

79  NEVILLE (Henry). Plato Redivivus or a dialogue concerning government wherein, by observations drawn from other Kingdoms and States, both ancient and modern, an endeavour is used to discover the present politic distemper of our own; with the causes and remedies. By Henry Neville. London: Printed for A. Millar, 1763 [i.e. 1765]

£4,500

"Fourth Edition" (i.e. a reissue of the "third edition" of 1793). 12mo [Binding: 174 x 107 mm]. Frontispiece, [iv] (first leaf blank), 284 pp. Bound in contemporary polished red sheepskin by John Matthewman for Thomas Hollis, the covers tooled with a border of a single gilt fillet and in the centre of the front cover a gilt vellum and in the centre of the back cover a seated owl, smooth spine tooled up the spine with the title "PLATO REDIV." divided by a gilt Cap of Liberty or Phrygian Cap, on the first blank leaf a smoked or inked impression of the figure of Liberty and on the rear flyleaf a seated Britannia, curl-marbled endleaves, red sprinkled edges (the slightest rubbing on the joints, otherwise fine and bright). Red cloth folding box.

One of 24 copies specially bound by John Matthewman for Thomas Hollis (1720-74), the republican political propagandist, “for his own use and to scatter among his friends (as he expressed it) at home and abroad” (Thomas Brand Hollis, Memoirs of Thomas Hollis, Esq., 1780, I, p. 265).
Thomas Hollis’s symbolic republican bindings were the cause of some derision in their day, both Boswell and Walpole wrote disparagingly. However, they generally achieved just the sort of interest and comment that Hollis planned in order to draw “notice, with preservation, on many excellent books” thereby promoting civil and religious liberty. He distributed them widely to libraries all over Europe and also North America, the main beneficiary being Harvard. After fire destroyed most of the College library in 1776 Hollis made extensive gifts of books, some from his personal collection, and today they make an impressive display in two alcoves of the library. Hollis’s first binder was Richard Montagu but by 1758 he was using John Matthewman and had equipped him with a set of emblematic tools designed by Cipriani. Nineteen designs were made for Hollis by Francesco Cipriani in the mid-1750s, all but two were cut by an unknown hand for bookbinding tools, while Britannia was made in three sizes. In June 1754 Matthewman’s shop was destroyed by fire and the tools lost. A new set, finer and closer to Cipriani’s designs, was cut by Thomas Pingo, engraver to the Royal Mint. Examples of these are used on the present binding and they were used until 1756 when Matthewman, in financial difficulties, discontinued. The tools passed to John Shore, the binder used by Hollis for his lesser bindings, and a few further symbolic bindings were produced until Thomas Brand Hollis, who had inherited Hollis’s personal library, had seven tools cut for the third time. For further information see W. H. Bond, Thomas Hollis of Lincoln Inn: a Wing and his Book (Cambridge, 1990); H. M. Nixon, Five Centuries of English Bookbinding, nos. 67 and 74; The Ruthslade Library, pp. 73-8.

With only 24 copies taken by Hollis this is probably the rarest of his presentation bindings; a more usual number was 40 to 100 or more – no copy is listed on ABPC-online. The Kings Library of John Evelyn was cut about 1750 by an unknown hand for bookbinding tools, while Britannia was cut in three sizes. In June 1754 Matthewman’s shop was destroyed by fire and the tools lost. A new set was cut by Thomas Pingo, engraver to the Royal Mint. Examples of these are used on the present binding. The Kings Library of John Evelyn was cut about 1750 by an unknown hand for bookbinding tools, while Britannia was cut in three sizes. In June 1754 Matthewman’s shop was destroyed by fire and the tools lost. A new set was cut by Thomas Pingo, engraver to the Royal Mint. Examples of these are used on the present binding.

FINTRY HOUSE LIBRARY

A MORE ELABORATE CONCORDANCE OF THE BIBLE THAN EVER YET BEEN SEEN IN EUROPE - BOUND IN PARIS FOR JOHN EVELYN

80

NEWMAN (Samuel) A Large and complete Concordance to the Bible in English, according to the last Translation. First collected by Clement Cotton, and now much enlarged and amended for the good both of Schollers and others: far exceeding the most perfect that ever was extant in our Language, both in ground-work and building. By Samuel Newman, a poor labourer in the Leids vineyard. The manifold use and benefit of this work is sufficiently declared in the Prefaces to the Reader.

London: for Thomas Downes and James Young, 1643

First Edition. Large Folio. [Binding: 360 x 250 mm]. [376 pp]. A4. B2: B2, N2, P2, Q2, R4. Mid-17th-century Parisian binding for John Evelyn of polished mottled calf, the covers tooled in gilt with an outer border and panel of a three-line fillet, in the centre the large gilt arm’s block of John Evelyn: within a wreath formed by a laurel branch and a palm frond: a chief or, a martlet for difference (as a younger son); supported by a griffin, ducally gorged (sitting on its haunches with a shield between its hooves – a characteristic French device), with the motto below: OMNIA EXPLORATA MELIORA RETINETE; spine divided into seven panels, the second lettered on a red morocco label “CONCORDANCE OF THE HOLY BIBLE”, the others with Evelyn’s “IE” initials flanked by a laurel frond and a palm frond and scroll corners tools; nonpareil comb-marbled pastedowns; gilt edges (oints repaired, upper joint worn at the bands exposing the cords, lower corner of the front cover repaired; surface of the leather slightly affected by the mottling acid, particularly at the upper fore-corner of the back cover where the gilt tooling has been damaged.

Wing 19995. The Concordance to the Apocrypha is separate to that of the main Bible. There were six further editions (+ one reissue) up to 1760. All editions from 1760 were printed at Cambidge, with Newman’s initials only on the titles, and it came to be known as the “Cambridge Concordance” under which title the final edition was printed in 1762. The size of the volume alone has ensured that numerous copies have survived (ESTC lists 46 copies of this edition), many still in the Colleges and Cathedrals libraries for which they were first purchased or as the result of bequests by their first owners.

BUILDING ON CLEMENT COTTON’S A COMPLETE CONCORDANCE TO THE BIBLE (1603) this is a work, not only of monumental scholarship but also of monumental assiduity. Though Samuel Newman (1620-73), a Minister in Massachusetts, commenced this project in England it is, without doubt, the largest compilation to be completed in New England in the first half of the 17th Century.

With a (pp9) “Advertisement to the Christian Reader” by Daniel Featly discussing the imperfections of earlier Biblical Concordances and a (pp9) address “to the reader concerning the

The late Professor W. H. Bond, of Harvard University, supplied us with the following note for another copy described in our Bookbinding Catalogue 1075 (1987): “Despite the heaviest of attack, the library of the late Professor and Mrs. Frederick W. H. Bond contained many rare and interesting books on bookbinding.” This description is not overstated. It is a second and a more recent addition to the Bond collection that has already proved to be rich in surprises. That the library is not yet fully catalogued is another of the reasons for the rarity of its contents, but some of the more obvious treasures are now available for inspection. The library is particularly strong in the area of English bookbinding, with many works by the leading bibliographers of the 18th century. Among these are the works of Thomas de la Rue, Matthew Prior, and John Bell. The library also includes a number of early English and Continental works on the subject of bookbinding, as well as a number of books on the history of printing and typography. The library is a treasure trove for anyone interested in the history of bookbinding and the history of printing.

A CONCORDANCE OF THE HOLY BIBLE.

First Edition. Large Folio. [Binding: 360 x 250 mm]. [376 pp]. A4. B2: B2, N2, P2, Q2, R4. Mid-17th-century Parisian binding for John Evelyn of polished mottled calf, the covers tooled in gilt with an outer border and panel of a three-line fillet, in the centre the large gilt arm’s block of John Evelyn: within a wreath formed by a laurel branch and a palm frond: a chief or, a martlet for difference (as a younger son); supported by a griffin, ducally gorged (sitting on its haunches with a shield between its hooves – a characteristic French device), with the motto below: OMNIA EXPLORATA MELIORA RETINETE; spine divided into seven panels, the second lettered on a red morocco label “CONCORDANCE OF THE HOLY BIBLE”, the others with Evelyn’s “IE” initials flanked by a laurel frond and a palm frond and scroll corners tools; nonpareil comb-marbled pastedowns; gilt edges (oints repaired, upper joint worn at the bands exposing the cords, lower corner of the front cover repaired; surface of the leather slightly affected by the mottling acid, particularly at the upper fore-corner of the back cover where the gilt tooling has been damaged.

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benefit of this Concordance above all others’ by William Gouge. These precedes first appeared in Clement Cotton’s Concordance (1631) and they are here revised to incorporate reference to Newman’s improvement.

A Biblical Concordance (like a concordance to Homer, Plato, Shakespeare, or Milton) brings together in an alphabetical sequence all verbs or nouns, adjectives or adverbs, themselves arranged according to meaning and according to the sequence of the various books of Scripture (Genesis, Apocalyptic). It serves a dual purpose, one scholarly and lexical, and the other having a much more practical application, that of preaching. Like the marginal references to parallel passages in scripture found in English (and other) Bibles, it serves to bring together all the relevant texts, and the English concordances published from the mid-16th Century on must surely have been made of the utility of such a Concordance that was ever printed, now commonly known by the Title of The Concordance, its name being ingratefully [sic] left out in the late Impression ...” (see, F. Kunitz, A Catalogue of the Library of John Evelyn (1640-1706), op.cit.)

The New England minister and writer Cotton Mather (1663-1728) wrote favourably of Newman’s Concordance: “Now, in the catalogue of concordances, even from that of R. Isaac Nathans, in Hebrew, to all that have in many other derived languages imitated it, there is none to be compared with that of Mr. Samuel Newman, in English. ... It hath been a just remark, sometimes, made by them, who are so wise as to observe these things, that the Lord Jesus Christ, in his holy providence, hath chosen especially to make the names of those persons honourable, who have laboured in their works, especially to put honour upon the sacred scriptures. And, in conformity to that observation, there are dues to be now paid unto the memory of Mr. Samuel Newman, who that the scriptures might be preserved for the memory, as well as the understanding of the christian world, first compiled in England, a more elaborate concordance, exceedingly annotated, and after he came to New England, made that concordance yet more elaborate, by the addition of not only many texts, that were not in the former, but also the marginal readings of all the texts that had them, and by several other contivances so made the whole more expedite, for the use of them that consulted it.” — Cotton Mather, Magnalia Christi Americana (1702), III, p. 213.

“Biographical information on Newman is extremely scarce; even his acquaintance” Cotton Mather, writing a brief life of Newman, who addressed, “although we might otherwise have termed him a gentleman of the laity as an essential reference work as much as to scholars and clerics. Indeed, in his preface address Daniel Fithyan preempts the very question that might spring to our minds: ‘I foresee what ignorance or muddledness may object against this work; that our presses are overpest with English books already, what need we them to put them to more torture, and make them grow under so heave a bulk as this is in English? ... For whom is this work?’ Scholars have to encourage to Congregations, in Hebrew, Latin, and Greek. And the illiterate as little need this work, as they can make use of it. To this objection, the diligent composer hereof might answer as Lucullus in Tully’s, that he wrote not his books for the most learned, or for the most unlearned, but for the middle sort ... But I dare undertake, if they will indulgently, and with ingenuous consideration of this work, the Author may deservedly expect thanks of all sorts, and they reap benefit by him. To begin at the lower end there is none that can read English but may help himself by this Concordance to perform his sacred collections or divine notes, and readily thereby find any place of Scripture whereof he remembereth any word, having forgot the quotation. ... Now let me ascend higher, and crave leave to informe or remember the learned, that they have also their share, at least in some part, of the crop of this harvest. For though they be well acquainted with these Concordances and translations in the learned languages, yet their mother tongue, in which they heare the Scriptures perpetually read both publicly and privately, cannot be more ready to them, and fresh in their memory.”

A good command of Biblical references was an essential tool for all kinds of writing. In John Evelyn’s case, his Apologie for the Royal Party (1666) contains some twenty Biblical quotes or references as identified by Guy de la Bédoyère in his edition of The Writings of John Evelyn (1955). Evelyn’s friend Samuel Pepys also owned a copy of this edition of Newman’s Concordance (Magdalen College, Cambridge, PL 295). On 5 June 1665 Pepys recorded in his Diary, “Thence to Paul’s Churchyard, where I find several books ready bound for me; among others, the new Concordance of the Bible [Cambridge, 1666, slipcase], which pleases me much and is a book I hope to make good use of.” (Diary, ed. R. Latham & W. Matthews, IV, p. 774. Three days later, on 8 June, following an argument with his wife after dinner, “I went up vexed to my chamber and there fell examining days later, on 8 June, following an argument with his wife after dinner, 'impossible unless he was dandled on his knee as an infant under six months'. Newman would certainly have known his grandfather Richard Mather (1556–1603), a fellow Puritan minister.)
TWO BOOKS BOUND FOR SIR EDWARD DERING

81 NOWELL (Alexander). A Reprouce, written by Alexander Nowell, of a booke entituled, a proufe of certayne articles in religion denied by M. Iuell, set furth by Thomas Dorman, Batchiler of Divinitie. Set foorth by Evelyn's secretary Richard Hoare, "A Concordance / of the / Holy Bible / E Libris J(Evelyn) / & Episcopius Lond. / 1650. / Meliora retitete." [reproduced as Plate 34 in Part I of the Evelyn auction catalogue]. With Evelyn's manuscript presmark "AJJ" (altered from 18) at the foot of the title and at the foot of the inserted table; later Wotton House shelf-mark "K.7.16" on the front flyleaf and the modern Evelyn "JE" label on the pastedown; 2: Private collection, UK; anonymous sale, Bloomsbury Auctions, 29/5/2009, lot 542, £1500 + premium to: Private collection, U.S.A.

Provenance: 1: Bought in London in 1650 and bound in Paris soon after for the diarist, miscellaneous writer and virtuoso John Evelyn (1620-1706) during his second period of self-imposed exile in Paris after the Civil War (June 1649-Feb. 1652) using the foremost French engraver of the day. With an ownership leaf by Evelyn's secretary Richard Hoare, "A Concordance / of the / Holy Bible / E Libris J(Evelyn) / & Episcopius Lond. / 1650. / Meliora retitete." [reproduced as Plate 34 in Part I of the Evelyn auction catalogue]. With Evelyn's manuscript presmark "AJJ" (altered from 18) at the foot of the title and at the foot of the inserted table; later Wotton House shelf-mark "K.7.16" on the front flyleaf and the modern Evelyn "JE" label on the pastedown; 2: Private collection, UK; anonymous sale, Bloomsbury Auctions, 29/5/2009, lot 542, £1500 + premium to: Private collection, U.S.A.

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preface and on leaf 70 of the Nowell, and a few pencil markings. [the Dering arms and provenance unnoticed].

As Robert Burton (1577-1640) should have chosen an astrological theme for this poem as he had for his previous one celebrating the 1605 visit of King James, Queen Anne and Prince Henry to Oxford. However, despite his enquiring and scientific mind and humanistic views, Burton was steeped in the traditions and philosophies of the Middle Ages as well as those of the Renaissance. Astrology for him was very much part of what Eustace Tilley christened, The Elizabethans World Picture (1942).

As J. B. Bamborough wrote: "It is not surprising to find evidence of Burton's competence in astrology, Wood says of him, that he was 'an exact mathematician' and 'a curious calculator of nativities'. In the Anatomie, it is true, he is somewhat dismissive of the art. In 'Exercice Rectifié' he allows it as a suitable diversion: 'Earlier, in 'Stars a cause [of Melancholy]' he had looked at the whole question of stellar influence: 'I will not here stand to discuss whether stars be causes, or signs; or to apologize for judicial astrology ... If thou shalt ask me what I think, I must answer, of course, that they do incline, but not compel; no all occasion, and so gently incline, that a wise man may resist them; sappius dominandur astra; they rule us, but God rules them.' - 'Robert Burton’s Astrological Notebook' in The Review of English Studies, NS, 32/127 (Aug. 1981), pp. 267-285.


For us today, the most interesting of the 307 contributions to this Oxford volume may be Robert Burton's poem, his third published work, following two other commemorative verses of 1605 and 1609. It is titled "Infestus syderum aspectus, qui fuit Octava hora pomeridianam, Anno 1612. sexto Novembris, quo temporis obijt Henricus Princeps" [the unhappy appearance of the prince which occurred at 8 o'clock in the afternoon in the year 1612, at which time Prince Henry died] (DNB).

It opens with the lines "Quae Princeps undo illudis vale- dicitur, / Cur quing; e septem sydera mersa latent?" [At the hour when the illustrious prince bade farewell to the world / why were five out of seven stars sunken and hidden?] and continues with an astrological theme, ending "Sertum de v nastis contextum Cynthia geminis, / Et lachrymis plenum vus, freternun, dedit." [Cynthia (the moon) had given a garland of jewels with many sorts, and an arm full of tears, and a bier.] The poem was reprinted with his other minor verses with the first printing of his Latin play, Philosophaster comedea (Hertford, 1886) for the Rambouillet Club and reprinted in 1915. It has never been translated into English (a rough translation can be provided).

It is, perhaps, surprising that someone as apparently rational as Robert Burton (1777-1940) should have chosen an astrological theme for this poem as he had for his previous one celebrating the 1605 visit of King James, Queen Anne and Prince Henry to Oxford. However, despite his enquiring and scientific mind and humanistic views, Burton was steeped in the traditions and philosophies of the Middle Ages as well as those of the Renaissance. Astrology for him was very much part of what Eustace Tilley christened, The Elizabethans World Picture (1942).

As J. B. Bamborough wrote: "It is not surprising to find evidence of Burton's competence in astrology, Wood says of him, that he was 'an exact mathematician' and 'a curious calculator of nativities'.' In the Anatomie, it is true, he is somewhat dismissive of the art. In 'Exercice Rectifié' he allows it as a suitable diversion: "Earlier, in 'Stars a cause [of Melancholy]' he had looked at the whole question of stellar influence: 'I will not here stand to discuss whether stars be causes, or signs; or to apologize for judicial astrology ... If thou shalt ask me what I think, I must answer, of course, that they do incline, but not compel; no all occasion, and so gently incline, that a wise man may resist them; sappius dominandur astra; they rule us, but God rules them.' - 'Robert Burton's Astrological Notebook' in The Review of English Studies, NS, 32/127 (Aug. 1981), pp. 267-285.

Provenance: De Bent Einer Juel-Jensen (1922-2011), Oxford; physician and bibliophile, with his book-label (Prince Henry was a particular interest).
THE MOST ORIGINAL IN CONCEPT OF EARLY ENGLISH EMBLEM BOOKS

83 PEACHAM (Henry). Minerva Britanna or a garden of heroicall Devises, furnished, and adorned with Emblems and Impress of sundry natures, Newly devised, moralized, and published, By Henry Peacham, Mr. of Artes. London: by Wa: Dight, [1612]. First Edition. Small 4to. [Text: 200 x 150 mm]. [xv], 100, [4 (blank, title to Part 2, blank, “The Author to his Muse”)], 202-212, [2 (blank)] pp. Title within an elaborate woodcut architectural frame with a vignette in the centre of a hand emerging from behind a curtain and writing on a wall, large woodcut of the crest of Henry, Prince of Wales within a wreath of roses and thistles on the verso, 100 woodcut emblems in Part 1, royal arms of Henry, Prince of Wales between palm and laurel branches on the title to Part 2, curtain and writing on a scroll, large woodcut of the crest of Henry, Prince of Wales. 41 woodcut emblems in Part 2, all within decorative frames, woodcut ornaments in spaces throughout. Title-page a little dusty, small holes through E4 and G4 (just touching a letter of text on each leaf), small stain in the blank five-margin of Xr-2. Early 19th-century morocco, covers panelled in gilt, the central panel with a blind tooled design, gilt spine, green endpapers, gilt edges, green booklabel on each leaf, small stain in the blank fore-margin of X1-2. Early small holes through E4 and G4 (just touching a letter of text on each leaf). £18,000

As a “classic” English emblem book, Minerva Britanna was preceded by Geoffrey Whitney’s A Choice of Emblems and other devices (Leiden: Plantin, 1586) and Claude Paradin’s Heroical Devises (London: 1591). Whitney, however, was constrained by having to re-use existing woodblocks belonging to the Plantin Press in Antwerp for all except 15 of his emblems and the Paradin is a pure translation from the French (via Latin). Although many of Peacham’s emblems were also inspired by a number of earlier works – in particular some 30 of the “personifications” are taken from Cesare Ripa’s Iconologia – he designed most of the 204 images copied from Cesare Ripa’s Iconologia - he designed most of the 204 emblems himself. Rosemary Freeman wrote of Peacham in her pioneering work on English Emblem Books, (1948): “Though his [artistic] abilities were hardly equal to his enthusiasm, this gift enabled him to produce his own illustrations for his emblem books and may perhaps have directed his attention to the convention in the first place. His designs, if not in themselves particularly distinguished, at least form a much more adequate complement to his verses than second-hand plates could ever have provided, and allowed him also full freedom of invention. Moreover, Peacham was a man of considerable versatility of mind and his wide range of accomplishments were of a kind peculiarly well suited to the writing of emblems. Consequently his emblem books are much more fully an expression of his personality than are those of any other emblem writer: for most, the fashion provided a casual occupation, for Peacham it was almost a profession” (pp. 68-69).

There is, therefore, about Peacham’s book a particular sense of Englishness that is lacking in its predecessors and it was greatly influential - for example the fabulous plasterwork ceiling in the Long Gallery at Blickling Hall, Norfolk (not far from Wymondham where Peacham was a tutor from circa 1607-20) contains twenty images copied from Minerva Britanna by Edward Stanysjon under the direction of the architect Robert Lyminge for Sir Henry Hobart and completed in 1616. Anne, Lady Drury’s painted closet or oratory at Hastwood in Suffolk (now at Christchurch Mansion, Ipswich) also included emblems from Minerva Britanna as well as other sources.

Nor was Minerva Britanna Peacham’s first attempt at producing an emblem book, although it was the most elaborate and the first to be published. Three manuscripts survive with texts based on King James IIs book of princely precepts, Basiliicom Dorens, written for Henry, Prince of Wales; Bodley, Rawlinson MS Poetry 146 has 56 pen-and-ink emblems and was dedicated to James I; British Library MS Harley 6855 at.t13 has 67 pen-and-ink emblems and was dedicated to James I; British Library MS Royal 13. A. i. has 79 pen-and-watercolour emblems and was dedicated to Henry, Prince of Wales. Peacham followed this last manuscript by also dedicating Minerva Britanna to Prince Henry and many of the emblems are addressed to the other members of the royal family and the court, e.g. the Earls of Salisbury, Northampton, Pembroke, Southampton, Lords St. John of Bletso, Harrington, Wotton, and Dingwall (the much-reproduced emblem of an arm holding a lance [shakespear] is of great significance to the Bacon wrote Shakespeare camp), Sir...
Francis Bacon, Sir Edward Coke, Adam Newton (the prince's secretary), and other friends and relations as well as a Milanese lady in her 50s who married a youth of fifteen. Minerva Britannia marks the apogee of the militantly Protestant circle with which the young Prince Henry surrounded himself with the tilt-yard as its social and cultural heart. The projected marriage of his sister Princess Elizabeth to the Elector Palatine Frederick V (the future Winter King and Queen of Bohemia) in 1613 was intended to place Britain in line with the anti-Hapsburg and anti-Catholic union of German states and would have thrown the country into the maelstrom of the Thirty Years War. But all came to nought with the sudden death of the eighteen-year-old Prince Henry from typhoid fever on 6 November 1612.

Peacocks' next published work, The Period of Mourning: Disposed into sixe visions (1613) comprised memorial poems for the dead prince and nuptial poems for the princess. With the weakly Prince Charles replacing his brother as Prince of Wales the culture of the tilt-yard was to be replaced with that of the court masque.

Provenance: 1. John Bellingham Inglis (1780-1870), a very eccentric collector, as De Ricci described him, who loved to cut out tiny engravings, coats-of-arms, monograms, etc., and paste them on the first or last leaves of his books, regardless of their being in any way suitable for such a singular use. Inglis has clipped and pasted his own engraved coat of arms to the front pastedown of this book along with a number of booksellers' catalogue chips and a 19th-century engraving of Henry, Prince of Wales. 2. William Curtis, with mid-19th-century armorial bookplate; perhaps the 3rd Baronet (1804-70; succ. 1847), of Culland's Grove, Southgate, Middlesex. 3. Rev. Samuel Ashton Thompson Yates (1819-1926), of Lytham, Lancashire, a considerable emblem book collector, with his armorial bookplate, Yates Thompson / Bright family sale, Christie, 16/7/2014, lot 190 to Maggs.

“I JUDGE NO MAN ON EARTH SO FIT TO RESTORE THE NAVY AGAINE” – JOHN EVELYN


Provenance: 1. From the library of Kirkleatham School and Hospital, near Redcar, Cleveland, founded by Sir William Turner, Kt. (1633-93), woodcut deputy, Sheriff of London 1665-6; Lord Mayor 1668-9, with 18th-century Kirkleatham Library label, the library was sold at Christie's, 30/3/1928. Turner, who was a brother-in-law to Mrs. Turner, a cousin of Pepys, features a few times in the Diary, e.g. on 23 Dec. 1665, and then to Mrs. Turner, whom I find busy with Sir W. Turner about advising upon going down to Norfolk with the Corps. And I find him in talk a sober, considering man.” Turner served on the Brooke House Committee established in December 1667 to investigate the finances of the Anglo-Dutch War, the Navy Office being the main subject of their enquiry. 2. Maggs Bros., in stock since June 1976, with pencil notes on the flyleaf.

85 [PÉRIN (Léonard), S.J.]; translator. Bien-séance de la conversation entre les hommes. Communis vitae inter homines scita urbanitas. Pont-a-Mousson: Charles Marchant Imprimeur de son Altesse 1677 £7,250

First Edition. 2 zincs in 8½s and 4½s, with quire V in 24, in an inserted leaf ch1 between T4 and V8. [Text: 248 x 77mm. 244, 253bis, [5pp. French verse] and Latin (recto) text opposite each other in Roman and italic type, and with spaces left to ensure correspondence, the text of p. 253 repeated with minor changes on p. 253bis (an inserted leaf ch1); engraved emblem of a pomegranate scattering seed on the title with motto “Tuta sinu multo fructu” (with explanatory verse on verso). Later margin of the title cut away and neatly replaced with a strip of paper by the binder in 1862 (presumably to remove an earlier shelfmark or inscription);
slight damage in fol. 1st of prelims from a weakness in the paper; old repairs to short tears in the lower inner margin of O1-4.

Bound in Paris circa 1650 for Sir Richard Browne; in red morocco, the covers tooled in gilt with a three-line fillet border, intersecting at the corners with a small bud tool, a three-line scroll and bud tools; tight spine divided into six by single raised segments, the smallest version of Browne’s arms, the first quarter only, or, a chief sable (the varied augmentation officially granted in 1663); in red

The main text is divided into ten chapters (the English text a lost Italian original as the preliminary poem from the Book to

Bound for Court, Deptford, Kent (1605-1683). Browne was the Resident at the Court in Paris for Charles I during the Civil War & Charles II during the Commonwealth. He was created a Baronet on 1 Sept. 1649 at St Germains in France, to be the first to be created by the new King Charles II in exile, and returned with the King in 1660. In Paris he maintained the English liturgy in his private chapel and was believed to have presbyterian sympathies. This is a surprising text to find in one of his special armorial bindings. 2: By descent to his son-in-law John Evelyn (1660-1706), with his inkstalling “#20” on the flyleaf which is sketched in faint pencil the outline figure of a monk with his hands clasped and a small pencil sketch of a coat-of-arms at the end. There are a number of tiny pencil underlining almost certainly revealing Evelyn’s interests in French vocabulary, particularly the names of foods. 3: By descent to Sir Frederick Evelyn, 3rd Baronet (1734-1812), with armorial bookplate. Not in the Evelyn sales at Christie’s, 1977-78. 4: Anonymous sale, Bloomsbury Auctions, 28/5/2009, lot 507.
Dr Robert Plot (1640-96) was sufficiently inspired by Sir Francis Bacon’s Preparative History of Natural History, which stressed the importance of scientifically rigorous Natural History, to propose to John Fell at the Sheldonian Press a complete series of surveys of the natural characteristics and antiquities of England and Wales. Only two volumes were published (material for a further two, Kent and Middlesex, was assembled). The first volume, his Natural History of Oxfordshire (1671), was well-received and Plot was invited by the Royal Society, Robert Plot, who started work on The Natural History of Staffordshire (1666) in 1679 and received extensive help as well as hospitality from Walter.

The British Armorial Bindings database records five armorial stamps for Walter Chetwynd - this is Stamp 3, of which 8 examples are listed. Chetwynd’s only daughter died in infancy and his estates passed to his kinsman William Chetwynd of Rugeley, ancestor of the Viscounts Chetwynd; his library was sold for the 5th Viscount by R. H. Evans, 8th/5/1812.


Although Plot is sometimes credulous, his “success is to be measured less in his own career than in the influence that his two county histories had on succeeding writers. By eschewing universalism, except in the range of literary reference that he brought to bear on his subjects which were treated in a relentlessly rational manner, Plot created a form of history writing which, by delimiting its subject either to a defined geographical region or to a particular topic, enabled practitioners of the genre to tackle manageable subjects. At the same time, by combining civil and ecclesiastical history with natural history, he introduced an element of novelty and enabled himself to describe a region as a unified whole in which nature and human activity were but two parts of a single environment. Authors of local histories, whether civil, natural, or both, were to acknowledge Plot’s influence throughout the eighteenth century. If the model is no longer followed, the quality of his descriptions none the less continues to give value to his works.” (ODNB).

Provenance: Bound for Walter Chetwynd, M.P., F.R.S. (1633-92), county historian, of Ingestre Hall, Staffordshire, who subscribed for a Fine Paper copy; the handsome Jacobean Ingestre Hall is depicted, with its gardens and new church in a double-page plate by Burghers dedicated to Chetwynd “in testimony of his many and singular favours” (the building and consecration of the new church, the design of which has often been attributed to Sir Christopher Wren, is described on pp. 297-300). “The herald Gregory King described Chetwynd as ‘that great ornament of his country for all sorts of curious learning’ (King’s autobiogra-phy, 30). His interests included numismatics, literature, theology, mathematics, and above all antiquities and natural history. In 1678 he was elected a fellow of the Royal Society but took little part in the society’s activities. He evidently already knew Christopher Wren, almost certainly the architect of the new church that Walter built at Ingestre in the mid-1670s. He may have consid-ered rebuilding his house at Ingestre as well, since in 1688 Wren’s assistant Nicholas Hawksmoor submitted a sketch for a ‘Villa Chetwintiana’. Chetwynd was also a friend of another fellow of the Royal Society, Robert Plot, who started work on The Natural History of Staffordshire (1666) in 1679 and received extensive help as well as hospitality from Walter.” (ODNB).

Wing P2588. The Natural History of Staffordshire was well-received and Plot was invited by Walter Chetwynd of Ingestre Hall to visit Staffordshire with a view to describing the ‘natural, topical, political, and mechanical history’ of that county. Although Plot is sometimes credulous, his “success is to be measured less in his own career than in the influence that his two county histories had on succeeding writers. By eschewing universalism, except in the range of literary reference that he brought to bear on his subjects which were treated in a relentlessly rational manner, Plot created a form of history writing which, by delimiting its subject either to a defined geographical region or to a particular

...
A UNIQUE TUDOR MINIATURE MANUSCRIPT COPY OF MILES COVERDALE’S FIRST ENGLISH PSALTER

87 PSALTER. A Tudor Miniature Manuscript containing selected Psalms from Miles Coverdale’s translation A Paraphrasis, upon all the psalms of David, made by Johannes Campe[n]sis (1535 & 1539) & Bible Verses from The Fountayne or well of lyfe out of whiche doth springe most swete consolations right necessary for troubled consciences (1534?; reprinted 1548?).

[London: circa 1535-40]

Manuscript on vellum. [Text block approx: 67 x 50 x 30 mm]. Psalms written in black ink a small neat gothica rotunda hand, 24 lines to a page, headlines in red, lines lightly ruled in red, 3-line initial "T" on the first leaf in liquid gold with white scrollwork on a blue background, similar 2- & 3-line initials on red and blue throughout; red and blue line-fillers heightened with liquid gold scrollwork throughout. The Prayers and Bible Verses written in a similar but more rounded hand, 17 lines to a page, without headlines; 3-line initial "O" on the first leaf in liquid gold with white scrollwork on a blue background and similar 1- & 2-line initials and line-fillers in red and blue by the same illuminator as the Psalms. Old binding of fabric over early (if not original) thin wooden boards; almost certainly originally a “girdle-book” [see below for details].

Some headlines to the Psalms shaved or cropped; numerous side references in the Bible Verses shaved or cropped. A few leaves are misbound and one is missing near the end and a number (probably 7 or 8) are missing at the end of the Bible Verses.

CONTENTS

Selected Psalms from the translation of Jan van Campen’s A Paraphrasis, upon all the psalms of David [and Ecclesiastes], made by Johannes Campe[n]sis (1535 & 1539, STC 2372.4 & 2372.6) attributed to Myles Coverdale. The 1535 edition (16mo) was printed at Antwerp by the widow of C. Ruremond. The unique copy at Lincoln Cathedral lacks quires n-o8. The text block is 88 x 52mm. It has 31 lines to a page. It is not reproduced on EEBO.

The 1539 edition (8vo) omits Ecclesiastes and was printed at London by Thomas Gybson; the unique copy at the British Library lacks quire p8 (Psalms 104.18-106.40). The text-block is 115 x 95 mm. It has 28 lines to a page. The reproduction on EEBO omits several leaves. It has never been reprinted.

Jan van Campen was professor of Hebrew at the University of Louvain. His original Latin text, Psalmorum omnium seculi Hebraicam versament[um] paraphrastica, was first printed at Nuremberg in 1533. An edition was printed at Paris in 1535 by Francois Regnault for sale in London by Thomas Berthelet (STC 2354; the British Library copy of that edition is from the library of Thomas Cranmer, Archbishop of Canterbury. It is a large 8vo [203 x 130mm]).

While this first version of the Psalms by Miles Coverdale is a paraphrase rather than a direct translation it remains only the second version to be printed in English, being preceded by George Joye’s translation from Martin Bucer’s Latin version printed at Antwerp in 1530 (reprinted in London in 1534). At the end of the manuscript the Lord’s Prayer and the Bible Verses are all copied from The Fountayne or well of lyfe out of whiche doth springe most swete consolations right necessary for troubled consciences to the intent that they shall not despore in adversities and trouble. Translated out of latyn into Englysshe (London: T. Godfray, [1534?]). STC 11211 (Cambridge UL only – STC 11211.2 is another edition of 1548? - National Library of Scotland only). They are printed on sigs. C2r-D5v. They are all (in the same order) under the sub-section heading on C2r “The Pater noster with other lyttle prayers of the Byble beyng gatherd together into a compendious ordre...”

This part of the work is a translation of Fons vitae ex quo catervent sanctissimae co[rdinationes] adflictis me[n]sibus in primit necessarias, no in adversitatis et dolore protestis animum dependant.

SOLD

Campe[n], a Catholic, deliberately chose to produce a paraphrastic version of the Psalms rather than a direct translation in order to circumvent the Church’s general prohibition of vernacular translations [See below for a longer note on the text].
73 x 55 x 35 mm. As many sidenotes and early marginal notes have been cropped the binding, as it is today, cannot be described as original. However, it probably retains original elements. It has suffered from early amateur interventions but consists of early (if not the original) thin wood boards covered with a pink woven cloth. The spine is sewn on four bands now broken at the inside joints; there is a single brass catch and twisted clasp (the fabric covers are worn thin of zig-zags or chevrons (now much faded and worn); the doublures are of later sky-blue fabric stitched-in at the edges; the spine is sewn on four bands now broken at the inside joints; there is a single brass catch and twisted clasp (the fabric covers are worn away at the edges exposing the wood boards beneath). Originally it would almost certainly have been fashioned with some sort of attachment from the top of the spine or covers allowing it to be hung by a chain or cord from a woman’s waist as a “girdle-book.”

**PROVENANCE**

The original owner of this little manuscript is unknown but it may well have been an expensive gift to a woman either at or close to Henry VIII’s Court in a brief period when the possessions of Biblical texts in the vernacular were not considered to be “abuses of Scripture” such as those against whom Henry VIII pronounced at the prorogation of Parliament on Christmas Eve 1545.

There are a few annotations (at bottom). There is a Maggs Bros. pencil cost code at the end (c.1900) in the hand of H. Clifford Maggs of "ecco," sold in 1963 for presentation by the Medical and Surgical Officers and Teachers in the Medical School at St. Thomas’s Hospital to the Hon. Sir Arthur Jared Palmer Howard (1896-1971) to mark his retirement after 20 years as Treasurer of the Hospital. Sir Arthur Howard, a former M.P. for Westminster (1945-50) was a considerable book collector, in particular of early English printing and Bibles, and a long-time customer of Maggs; by descent in the family. Private collection, U.S.A.

**ANNOTATIONS**

Written in a 16th-century hand at the end of Psalm 150 are two aphorisms: “he is free that deserveth those thinges only whiche be in his owne power he is bond / that doeth otherwise” and “Tyme in hys owne power he is bonde / that doeth otherwise” and “Tyme / not in the aggregate, this series of Psalters manifests a pluralistic conception of biblical truth; taken severally, Coverdale’s paraphrase was one of the very first Psalters made available in English. Coverdale is ambiguous in his prologue [not included in the present manuscript] about whether it is the original or a translation that is to be authorized as the biblical ‘texte’, although Coverdale assigns his paraphrase a secondary role in relation to this ‘texte’. The fact is that, in 1534, hardly any other English text of the Psalms was available to most of what he calls his ‘natural cure’.” (p.114)

But a printing distributed from abroad in what must have been a small edition, probably no more than a few hundred copies (of which only one imperfect example has survived), does not make a text generally available in any wide sense or even suggest that it was particularly read or even by whom – its small format alone is enough to ensure its rarity today.

The existence of this relatively elaborate and expensive and completely unrecorded manuscript version certainly implies that Coverdale’s, albeit anonymous, translation made a certain impact at the highest levels at the time.

Four of the Psalms are so complete (i.e. verses 1-6 & 54) also appear together with 172 of the same Bible Verses from ‘Douche and Latyn’ versions, a Psalter in English prose for his Lady Jane Grey to Sir John Bridges, Lieutenant of the Tower, moments before her execution on 22 February 1554. Janet Mueller, in Katharine Parr: complete works and correspondence (Chicago & London, 2011) demolishes this theory.

James Carley in a coruscating review of Mueller’s book in the Times Literary Supplement (5 June 2011) demolished this theory. Both manuscripts, like the present, were written and illuminated by Katharine Parr herself.

**THE PSALMS TRANSLATION**

Miles Coverdale (1488-1569), a former Augustinian friar turned Protestant reformer fled abroad “very strongly pursued by the bishops” (John Hooker reported in ODNB in 1528). It was during his “first exile” of seven years to 1535 that his translation (it is not absolutely proven to be his but is universally accepted as such) of Camelot’s paraphrase of the Psalms was printed in Antwerp in 1534. More importantly however, it was also in Antwerp in 1535 that he produced the first complete printed English Bible (which included a new translation of the Psalms) and established his claim to fame. He returned to England in 1539 to supervise the so-called “Thomas Matthew’s” version of the Bible “which weklye together the best work of Tyndale and Coverdale, [and] is generally considered to be the real primary version of our English Bible” (A. S. Herbert revising T. H. Darlow & H. F. Mollis, Historical Catalogue of printed editions of the English Bible, 1968) and had been printed in 1537 to produce the “Great Bible” version published under the aegis of Thomas Cranwell in 1539. That, however, marked a high-point as conservative theologians led by Stephen Gardiner, Bishop of Winchester, “were rapidly beginning to recover their power and oppose Cranwell. On 28 June 1539 the Act of Six Articles, which ended official tolerance of religious reform, became law. Coverdale, like many others, soon fled overseas again.” (ODNB). Cranwell’s second exile lasted from 1540-47, was broken by a brief return to England during the reign of Edward VI from 1547 to 1552 as Bishop of Exeter, before his third and final exile from 1553-59.

In his anonymous preface to the printed version of the Paraphrase Coverdale admits that he is not a good enough linguist to make an original translation: “Wherefore though I durst not be so folyck hardynes to put forth any text, because I have not socht understandyng in the three tonguas, as is needfull for hym that shulde welle and truly translate any texthe of scripture, yet because I my selfe have founde suche fruite, and coen(j)orte in this lytle boke, I could not be so uncharitable unto my naturall credite, neither could I tolde them the fruite of it.”

While both the printed editions of Coverdale’s translation of the Psalms include all 150 Psalms the present manuscript contains just under half (75) and some of these are either reduced or censored. The version attached at the end of the preceding one. We have not been able to suggest, apart from the obvious reason that it was particularly read or even by whom – its small format alone is enough to ensure its rarity today.

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material culture which served a variety of purposes other than reading. As shown here, they might still be regarded residually as devotional devices and jewels."

The present manuscript forms part of a tradition of very small or even miniature printed and manuscript Continental European Catholic devotional books of the late Fifteenth and early Sixteenth centuries all of which are, by their very nature, rare. It’s adoption here for an early English Protestant text is most exceptional.

It stands not only as testament to the impact of the earliest Protestant reforms amongst women in Henrician England but also, with its adapted and repaired binding, to that continuity of purpose which Walsham described.

The illuminator has made a few errors – we have noticed: Psalm 51.17 Initial letter “B” is missed out; 132.1 has initial “A” for “F”, Bible verse “Because thou art sweet & good, lorde, …” has initial “S” for “B”; Bible verse “For there is no other god” has initial “N” for “F”.

There are also a number of minute variants between the two printed editions of the Psalms and this manuscript. Most of them can be attributed to simple transcription errors, or contractions to fit the small format, to so-called eye-skips, or the personal style of the scribe. Generally the scribe uses y for [i.e. they for their], Syon for Sion as found in the 1539 edition and sometimes o for [i.e. hondes for handes]; the archaic Middle English “cootes” (found in Wycliffite Bibles – see below) appears regularly and “eye lyddes” for “eye brees” [eyebrows] (Psalm 74.4) is unique to the MS. Of the other variants noted below one matches the 1539 edition (25.11) and one the 1534 edition (42.2) while the others vary slightly from both. It is possible that this manuscript was copied from a lost intermediate edition but it would need much more research to determine this.

A few annotations in a later hand. Cambridge University Library.

...material culture...
Horae. 15th-Century French MS Book of Hours. Signature “WRalegh”. Bodleian Library.

Patrizi (Francesco). La Militia Romana (Ferrara, 1583). Signature “WRalegh” heavily deleted and motto “Amore et virtute”. Subsequently owned by George Carew, Earl of Totnes (1555-1629) and has his painted arms on the covers. No annotations. London, Royal College of Physicians (Dorchester Library).

Rocca (Bernardino). De’ discorsi di Guerra libri Quattro (Venice, 1582). Signature “WRalegh” and motto “Medium Mediis”. Subsequently owned by George Carew, Earl of Totnes (1555-1629) and has his painted arms on the covers. No annotations. London, Royal College of Physicians (Dorchester Library).


Otherwise CELM lists four manuscript maps and a manuscript Rutter or Sea Atlas (British Library, Cotton MS Tiberius D. IX) that were probably owned by Ralegh. A few other volumes (including two then in his own collection and one in the British Library) identified by Sir Walter Oakeshott as containing Ralegh’s annotations but no other marks of ownership have now been dismissed by CELM.

Vignier’s Text: “A grievous tormenting Boyl unto the Papists”: Nicolas Vignier the Younger (1575-1645) was Minister of the French Protestant Reformed Church at Blois. His father, also Nicolas (1530-96) was a lawyer and historiographer who converted to Catholicism. A copy of his Bibliotheque historiale (1587) was probably the volume described as “Vignier ab orbe condito french” (no. 287 in Ralegh’s Tower inventory]. Ralegh quoted from it in The History of the World.

The nonconformist Minister John Quick (1636-1706), in Synodicon in Gallia Reformata: or, the Acts, Decisions, Decrees, and Canons of those Famous National Councils of the Reformed Church in France (2 vols., London, 1692), described Vignier as “the very Learned Son of a most Learned Father” and his Theatre de l’Antichrist as a “grievous tormenting Boyl unto the Papists” (I, p. 258, n. 3).

Quick related how, at the Synod of the French Reformed Church at St Maixant (25-30 May 1609) it was resolved that, “Monsieur Vignier presenting his Theater of Antichrist, composed by him in obedience to the command of the National Synod, received the thanks of this Assembly for his great and worthy pains, and the University of Saumur is ordered to peruse it, and having given their opinion of it, we order that it be printed with the Author’s name.” (I, p. 316).

Three years later, at the Synod of Privas (14th May 1612), it was resolved that, “Out of the Arrengages due unto the Churches from the remaining Moneys of the yeare six hundred and four, five and six, amounting to the sum of two and twenty thousand five hundred theescore and fifteen Livers, the Assembly ordaineth that the tenth portion of the said Moneys be given unto the Sieur Vignier as a Gratuity and acknowledgment of his Charges and great Pains taken in the Writing and Printing of his Book intituled, Le Theatre de l’Antichrist.” (Quick, I. p. 316).

Vignier was a friend and correspondent of the Glasgow theologian and poet Robert Boyd of Trochrig (1582-1627) who had been Professor of Philosophy from 1605 and then of Theology from 1608 at the Protestant University of Saumur before returning to Scotland, at the request of King James, as principal of the University of Glasgow in 1614.

George Sibbald, who would later marry Boyd’s widow, subsequently wrote to Boyd from Paris, 30 Jan. 1616, that “The Pope has written to the Queen of France to cause Burn the Theatre of Antichrist and its author.” (ibid., II, p. 146).

The Huguenot minister and historian Elie Benoist (1640-1728) recorded that, “The said Book appear’d soon after Entitul’d Le Theatre de l’Antichrist: Among the other effects it produc’t, it induc’d the Jesuit, John Gontery, to Preach against the
Thirty first Article of the Confession of Faith of the Reform'd; England 1550-1660

Walter Ralegh spent his declining years in the Tower of London, (of which house Prideaux was then rector) and numbered among

The Comely Frontispiece: the emblematic title-page in figures between pairs of columns: on her left is an old woman,

ΠΡΟΣ ΦΩΣ ΤΗΝ ΑΛΗΘΕΙΑΝ ΧΡΟΝΟΣ

Menander” [Time

Oxford for some years: “[He] retired to Oxon to improve his stud-

famous Edict of Nantes (1694), pp. 442-3.

of times past, such wisdom as may guide our desires and actions.”

Athenae Oxonienses and preacher to, the Protestant church.” –

incorporated master of arts in Oct. the same year, as he had stood

at Saumur, being about that time entered a sojourner of Exeter coll.

which he did before the King [Henri IV] in so seditious and so insolent a manner, that the King reprimanded him severely for

It has two features in common with Renold Elstrack’s elaborate engraved title-page for the first edition of Raleigh’s History of the World. Elstrack’s well-known engraving depicts ‘Magista Vita’ [History], supporting a globe and standing on the bodies of Death and Oblivion. She is flanked by two standing figures between pairs of columns: on her left is an old woman “Experientia” or Experience and on her right is “Veritas” or Truth

Thirty first Article of the Confession of Faith of the Reform'd, which he did before the King [Henri IV] in so solicitous and so insolent a manner, that the King reprimanded him severely for: but lest the Catholicks should accuse him upon that account of favouring the Reform'd, and of suffering their writings to pass unregarded, he also suppressis [Vignier’s] Book.” – "The History of the famous Edit of Nanter (1654), pp. 443-7.

Subsequently, as Anthony Wood reported, Vignier studied at Oxford for some years; “[He] retired to Oxford to improve his studies by the hearing and doctrine of Dr. John Prideaux, an. 1613, was

imaginary, but of a most polite ingenuity. After he had tarried there for some few years, he returned to the place of his nativity, where he became a zealous minister of, as it pleas’d to lend them mee for a little while I will

in the Tower, Ralegh lost heart in his great project. John Aubrey reported that, “He [had] an Apparatus for the second part, which he himself was that he might forget the contexts or misinterpret the meanings of his own notes… [The] History was entirely produced through the mode of reading that structured the notebook itself. Indeed, it seems likely that, in the process of composition, Raleigh often turned to his notebooks rather than to the original sources and that he performed a thin, clearly organized volume to the dense, magisterial tons that filled the walls of his cell. The notebook served as a material surrogate for his library.” (Popper, p. 130).

MARKS OF READERSHIP

At a first glance this copy of Vignier’s Théatre de L’Antechrist appears to be unread. There are no annotations but a number of text underlinings and a single pointing finger show that the second part at least, from p. 31, has been carefully read. Most of these underlined passages are concerned with the turbulent power relationships between Emperors, Kings and Popes from the early Middle Ages until the Sixteenth Century.

Few surviving books that have been certainly identified as being from the hundreds in Raleigh’s Tower of London library have not been studied as a group for his mode of readership and whatever insights they might give into his reading and working methods. However, as Nicholas Popper has discussed in Walter Raleigh’s History of the World, the manuscript contains the library inventory also contains a section of 140 leaves described in the British Library catalogue as an “historical gazetteer” of the Middle East, being geographical notes based on his reading. As Popper noted, it “lays bare his method of note-taking,” which “was the same as used to compile encyclopedic works he owned such as the Lutheran theologian David Chytrý’s anonymous 1661, an Antwerp manuscript, and the French Catholic printer Charles Estienne’s 1596 Dictionarium historicum, geographicum, poeticum.” (Popper, pp. 124-3).

As Popper continued, “the notebook stored a catalog of citations directly relevant to the immediate task of writing the History. It was not, however, a perfect or infallible record. Many troubles arose from using the notebook to compress his sources, not the least of which was that he might forget the contexts or misinterpret the meanings of his own notes… [The] History was entirely produced through the mode of reading that structured the notebook itself. Indeed, it seems likely that, in the process of composition, Raleigh often turned to his notebooks rather than to the original sources and that he performed a thin, clearly organized volume to the dense, magisterial tons that filled the walls of his cell. The notebook served as a material surrogate for his library.” (Popper, p. 130).

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That all his books, or at least those not already represented in the Royal Library, should be seized was of such concern to Raleigh's widow that she wrote to Lady Carew, the wife of Raleigh's cousin Sir George Carewe, later Earl of Totnes (1535–1609), asking her to intercede with Wilson and pointing out there was nothing there which could not also be bought from John Bill, the royal bookbinder and stationer: "I beseech your ladyship that you will do the favour to entrust [Sir Thomas Wilson] to succour the pursuit of my husband's books or library; they being all the land and living which he left his poor child, hoping that he would inherit him in these only; and that he would apply himself to learning to be fit for them. . . . If there were any of these books, God forbid but Sir Thomas should have them for His Majesty — if they were rare and not to be had elsewhere. But they tell me that Byll, the bookbinder and stationer, hath the very same. Thus entreating your Ladyship's favour that you will be a mean unto Sir Thomas that I may be troubled no more in this matter concerning the books. . . ."

Lady Raleigh's fears were allayed as none of his printed books appear to have entered the Royal Library but it would seem that they were dispersed soon after his death. One of the volumes with his crest (the Rici at Parham) has a signature "H. Saies st" and one volume at least passed to Sir George Carewe and has his signature together with Raleigh's on the title and Carewe's coat-of-arms painted on the vellum cover (the Rocca at the Royal College of Physicians).

LATER PROVENANCE

There is a 17th-Century ink note at the head of the front pastedown: "This was: Sr. Walter Raleighs booke". Francis S St John (1614–1705), of Longthorpe, Northamptonshire, barrister, M.P. for Trentham 1644 and Peterborough 1666–71, 1667–51, 1668–70; with his ink signature "Fran: St John / B.L." at the head of the front pastedown and an ink note below, apparently in St John's hand (and different to the first note): "K Her: 4 of France greatly offended at this book see memoires du Duc de Sully." A half-length portrait of Francis S St John, attributed to Cornelius Johnson/Jansens and once at Kimbolton Castle is now at Peterborough Museum.

He was the first son of Oliver St John (c. 1587–1673), lawyer and republican politician, Chief Justice of the Common Pleas 1644–60 and builder of Thorpe Hall, near Peterborough. It may be that he was the second owner of this volume after Raleigh. By descent to Francis S St John's son Sir Francis St John, 1st (de latc) Baronet (c. 1640–1736), of Longthorpe, Northamptonshire, with an old ink shelfmark "3 A 7" (From Thorpe Hall) on the front pastedown. His daughter married Sir John Tomson, 4th Baronet and the St John estate eventually passed to Millicent Sparrow (d. 1687), wife of George Montague, 6th Duke of Manchester (1639–1714), of Kimbolton Castle, Cambridgehire; with a 17th-century Kimbolton case-label; sold circa 1680 by the 10th Duke of Manchester to W. H. Robinson, bookseller, of Pall Mall, London. With a letter from Walter Oakeshott to Philip Robinson, dated 24 July 1761, honestly inserted ("My dear Robinson, . . . I have very little doubt that your book belonged to Raleigh . . . .") As it is not mentioned it would seem that neither Robinson nor Oakeshott were aware of the identity of the crest on the covers. Lionel Robinson (1879–1953), sale, Sotheby, 16/6/1956, lot 126 [the "gilt crest unidentified", 1600 + premium to "Rystock" [perhaps unknown]. Anonymous sale, Sotheby, 9/1973, lot 231 [the "gilt crest" still unidentified], £640 + premium to "QAMOIK / 17 Jun '93 lot 221"; Pirie sale, Sotheby, New York, 4/12/2015, lot 679 (the crest now correctly identified) to Maggs.

...
“James Ross came on 5/11/1795; Peter was probably “Peter came on 5/11/1795; Rain all night and till 11 am. A stormy month indeed” (31/12/1795); “lent Mr Glen Huygens”; 10/10/1801 “Lent Miss Brown,” for 5/9/1801 Lloyd advertised a series of Grand Transparent Orrery, twenty-one feet diameter, assisted by engravings of the construction and use, of the Barometer, Thermometer, and Hygrometer (Brentford, 1794, expanded edition Glasgow, 1798) refers to the “journal of a learned and ingenious gentleman, who has regularly kept it, in the centre of this district for 27 years, during which he accurately noted the state of the weather, the rains, snow, &c. which happened every day, the rise and fall of the mercury in the barometer and thermometer, with other meteorological remarks.” Clydesdale, however, is the area to the south-east of Glasgow whereas our man was clearly near Paisley in Renfrewshire. In the first decade of the 19th Century, The Scots Magazine published a monthly register of the weather in the vicinity of Edinburgh with barometer and thermomter readings, rainfall and a one-word description of the weather. Also see for example: A Companion to the Weather-glass, or, the nature, construction and use, of the Barometer, Thermometer, and Hygrometer (Edinburgh, 1796).

All this leads to only one possible certain identity: Charles Ross (1732–1806), an architect, surveyor and nurseryman, of Easter Greenlaw, Paisley. The online Dictionary of Scottish Architects records him as making a survey of the Douglas Castle estate, Lanarkshire (1797), a survey of the Marchmont House estate, near Dunn, Berwickshire (c. 1797), a wing added to Garscadden House, Dunbartonshire, for William Colquhoun (1795), probable architect of a coach-house at Garscadden (1790s?), architect of the gothic gate at Garscadden (1790s) and architect of a gothic farmhouse on the Ardshot estate, Dunbartonshire (before 1822).

Ross mentioned the last himself in The Traveller’s Guide in Lusshotmond (1793): “A connoisseur in architecture, will, perhaps, reckon himself recompensed for half an hour’s excursion, by visiting Mr. Colquhoun’s gateway, a singular edifice in the Gothick style, designed and executed by the author of this work.” - p. 54 and there is a woodcut illustration of it at the frontispiece.

As well as The Traveller’s Guide in Lusshotmond he produced engraved maps of the County of Renfrew (1794), Shire of Lanark on four sheets (1777), Shire of Dumfartown (1777), Stirling-Shire (1780). He was surveyor of the Luss estates for Sir James Colquhoun, Bart., and a manuscript Book of Maps of the Estate of Luss belonging to Sir James Colquhoun Barton surveyed 23 plan (by) Charles Ross. 1796 is in Glasgow University Library (MI Gen. 1106). One of these maps is illustrated on the GUL exhibition website “Maps for a nation, 1750-1850”.

Ross does not merely record the land but gives some indication of its quality and, elsewhere, his reports include recommendations as to the way improvements should be made.” - p. 54. His two favourite women, always referred to in the third person, were thus his wife Elizabeth (Mrs Ross), and his only daughter and neighbour Elizabeth (Mrs Cone / Mrs C), wife and (from 1797) widow of Robert Corse, of Wester Greenlaw. For a discussion of formality within marriage see the chapter “What Do the Characters Call each Other?” in John Mullan, What Matters in Jane Austen? Twenty Crucial Puzzles Solved (2012).

George Crawford, in The History of the Shire of Renfrew (Paisley, 1784) described Charles Ross’s property at Greenlaw: “Adjoining to the west and south of the lands of Ralston, and a little east from the town of Paisley, lie the lands of Easter Greenlaw, the dwelling of Mr. Charles Ross, surveyor of land. In the year 1760 he built a good house, with a portico of the Ionic order. Which land was acquired, by him, from the earl of Dundonald: There he keeps a complete nursery of all kinds of fruit-trees, forest-trees, flowering-shrubs, and ever-greens; and also a neat little green house. He published maps of many counties, together with a map of Loch Lomond: About thirty years ago he published a map of the said sride of Renfrew: And has been in the practice of surveying near forty years: He likewise dug many Roman urns in the Knock-hill: He found a piece of queen Mary’s coin, at Greenlaw, which he gave to William lord Blantyre. His lands are now well inclosed and subdivided, adjoining to the north side of the great road between Glasgow and Paisley. The sixth mile stone from Glasgow, stands thirty-nine yards west of the entry which leads north into his house; and 1023 yards east from the cross of Paisley. At Easter Greenlaw, is one family” (pp. 48-54).

Easter and Wester Greenlaw are now incorporated into the eastern side of the town of Paisley. Robert Corse’s mansion at Wester Greenlaw, presumably designed by Charles Ross, was described by Ross himself as “A shewy house, which first catches the eye at about the distance of half a mile before you, to the north of the road” – The Traveller’s Guide in Lusshotmond (1793), p. 18.

In 1764/5 Charles Ross’s Greenlaw was assessed at £424/0/0 and Robert Corse’s Greenlaw at £237/16/- for Land Tax. A manuscript Plan of the Lands of Greenlaw, near Paisley which belonged to the deceased Robert Corse made in 1798 by [Charles]. Ross is in the National Records of Scotland (RHP243). The entry for 24/5/1798, “this day finished the measuring of Greenlaw 4 men at 6/- each £2 15-0/- must be related to the preparation of this plan and provides the final proof that Charles Ross was responsible for this manuscript.

Charles Ross died on 11 September 1806, fourteen months and a half after the last entry in this journal, “at his house at Greenlaw, aged 84” (The Scots Magazine, Vol. 68, 1806, p. 278). In March 1794 his daughter Elizabeth (Ross) Corse had been given a life-certainty inheritance over some of the lands at Easter Greenlaw by her husband Robert Corse as confirmed in the judgement to a lawsuit (Kibble v. Ross, 1796) brought by James Kibble, of Whiteford, a nephew of Robert Corse, in 1805. The united estate was bisected by the Glasgow to Paisley railway in 1875 (Marianne Kibble, widow of James Kibble, received £340 in compensation against a claim of £2700). Greenlaw House, Mansionhouse Road, Paisley, is now divided into flats.
The fourteen sermons are divided into three groups: Ad Magistratum; Ad Populum; and Viscount Tiviot. When these sermons were preached Robert (even the Art of it) yet he had such an innate, invincible fear and bashfulness, that his memory was wholly useless, as to the repetition of his sermons as he writ them, which gave occasion to say, when they were first printed and expos’d to censure (which was soon after the Restoration when he was consecrated as Bishop of Lincoln and, from November 1631, a chaplain to King Charles I. When they were first printed and expos’d to censure (which was not present here). When this copy eventually went to Althorp it was not by a direct route as after Tiviot it belonged to Benedict Bethell (1670–1757), of Temple Dinsley, Hertfordshire, Deputy Paymaster of Chelsea Hospital, Sheriff of Hertfordshire in 1737, and has his signature “Ex Libris Benedicti Bethelli” at the foot of the title-page. It: 3. Subsequently entered the famous Sunderland Library, having presumably been acquired by Charles Spencer, 3rd Earl of Sunderland and 3rd Duke of Marlborough (1707–92) and remained at Blenheim Palace until the great series of sales at Sotheby, Bibliotheca Sunderlana, Part IV, 4/10/1983, lot 2020 (with Sanderson, Twenty Sermons, 1662, in matching bindings of “old calf with Sunderland arms on sides”); 5. Shilling to Thompson. Edward Gordon Duff (1665–1942), bibliographer, with his neat signature on the front pastedown. S. Sale, Sotheby, 16/4/1941, lot 20, 1/5/- to Lord Spencer = Albert Edward John, 7th Earl Spencer (1894–1955), of Althorp, Northamptonshire, with his t-line pencil purchase note on the front pastedown and an Althorp bookplate; by descent to Edward John, 8th Earl Spencer (1941–93), sold through Bernard Quaritch to: Robert S Pirie (1933–2015), of New York, with his bookplate and pencil purchase note dated May 1987, sale, Sotheby, New York, 2–3/13/2015, lot of part 700.

The fourteenth sermon is divided into three groups: Ad Clerum; Ad Populum: and Viscount Tiviot. When these sermons were preached Robert Sanderson (1607–1662) was rector of Bootheby Pagnell in the Diocese of Lincoln and, from November 1631, a chaplain to King Charles I. Izask Walton described Sanderson’s life and preaching at this time: “Thus he went on in an obscure and quiet privacy, doing good daily both by word and deed, as often as any occasion offered it; yet not so obscurely but that his very great learning, prudence, and piety were much esteemed by them that procur’d and were fit to judge of his Sermons as he writ them, which gave occasion to say, when they were first printed and expos’d to censure (which was soon after the Restoration when he was consecrated as Bishop of Lincoln and, from November 1631, a chaplain to King Charles I. When they were first printed and expos’d to censure (which was 3. Subsequently entered the famous Sunderland Library, having presumably been acquired by Charles Spencer, 3rd Earl of Sunderland and 3rd Duke of Marlborough (1707–92) and remained at Blenheim Palace until the great series of sales at Sotheby, Bibliotheca Sunderlana, Part IV, 4/10/1983, lot 2020 (with Sanderson, Twenty Sermons, 1662, in matching bindings of “old calf with Sunderland arms on sides”); 5. Shilling to Thompson. Edward Gordon Duff (1665–1942), bibliographer, with his neat signature on the front pastedown. S. Sale, Sotheby, 16/4/1941, lot 20, 1/5/- to Lord Spencer = Albert Edward John, 7th Earl Spencer (1894–1955), of Althorp, Northamptonshire, with his t-line pencil purchase note on the front pastedown and an Althorp bookplate; by descent to Edward John, 8th Earl Spencer (1941–93), sold through Bernard Quaritch to: Robert S Pirie (1933–2015), of New York, with his bookplate and pencil purchase note dated May 1987, sale, Sotheby, New York, 2–3/13/2015, lot of part 700.

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spent there, and there is a certain congruity in the fact that it was in that city that he died.” (ODNB).

His older brother and main correspondent George (1633-93) was a greater success. He inherited his father’s baronetcy in 1644, was created Viscount Halifax in 1679, and Earl of Halifax in 1682. He was Lord Privy Seal 1682-3 and 1689-90, President of the Council 1683, Chancellor to the Queen Consort 1684 and Queen Dowager from 1689, and Speaker of the House of Lords from 1689. He is also known now (but not in his lifetime) as an author (e.g. The Character of a Timmer, The Ladies New-Year’s Gift).

Besides three letters from Henry to his sister-in-law Lady Dorothy Savile and two to her sister-in-law the Countess of Sunderland all the letters are between the two brothers (about two-thirds are from Henry to George). Provenance: With a manuscript note pasted to the flyleaf (on paper watermarked 1689). “This Volume was given to Lady Holland by Sackville Earl of Thanet the descendant of the Marquis of Halifax by his Grand daughter Lady Mary Savile Countess of Thanet. February 1820.” (E. Sackville Tufton, 9th Earl of Thanet, 1820-93, died 1840).

The arguments for and against the imposition of a tax introduced by Charles I in 1635 during his ‘personal rule’ without a parliament to raise money for the Navy and known as Ship Money ranged from minor details of historical precedent to wider points of principle regarding the royal prerogative or the supremacy of parliament in the Crown’s fiscal affairs. The case being whether the king’s right to levy taxes for the defence of the realm in an imminent state of danger overcame the absolute right of a subject in his property and, if so, what defined such an imminent danger. The proceedings aroused vast national interest, and Sir Thomas Knyvet complained that though he was up by ‘prayer of the day’ he was unable to crowd into the courtroom to hear the argument” (ODNB). The speeches, each of which occupied three or four days, circulated widely in manuscript (the contents of this are the same as British Library MS 1569). Other manuscripts include the conclusions of the 12 judges which were delivered between April and June 1635 and who decided for the Crown by a majority of seven to five (e.g. BL, Sloane MS 3933).

Sir Edward Littleton’s “arguments in the ship money case boiled down to one essential plea, namely that if the king was entitled to lay whatever charge he desired on his subjects, it would come to pass that their property was held entirely at ‘the goodness and mercy of the king’” (Rushworth, 3.508). Therefore, according to St John, by allowing the king to compel payments towards national defence, ship money threatened the foundation of property itself” (ODNB).

Sir Edward Littleton “spoke for three days in response to the case made for John Hampden against the king. Invoking the words of Sir Edward Coke, who had said that court records were a much better guide to legal history than chronicles, Littleton elaborated his case with a ‘brassell of examples and precedents’ (State trials, 3.508) from before the conquest to the time of the forced loan, but since Hampden’s lawyers had not yet questioned the claim that the levy was made in response to an emergency his principal point was also based on the law of nature and reason. The defence of the realm was more important than the law of property; indeed, individual property could not be safe if the commonwealth was in danger” (ODNB).

Robert Holborne, in a four-day speech delivered from 2 to 5 December, “countered that the writ of 1635 on which his client had defaulted had made no mention of imminent danger. Then, sensing that the case might be proved on technicalities and desiring of engaging wider principles, he asserted: ‘by the fundamental laws of England, the King, not out of parliament, charge the subject – no not for the common good unless in special cases, even though he might judge the danger imminent. The absolute right of the subject in his property excluded the monarch’s discretion to define imminent danger.” (Kevin Sharpe, The Personal Rule of Charles I, 1994, p. 72a).

Sir John Bankes’s three-day speech was “largely historical in thrust. Citing an array of precedents, it illustrated the way in which early charters contained exceptions that allowed the king to raise money for the defence of the realm, and Bankes claimed that levies such as ship money had been collected in time of danger since before the Norman conquest. The writes themselves were based on many records, and were issued according to the laws and customs of England. He made it plain that he thought one of the reasons why kings could act in time of danger was that they had existed before parliaments. Royal power was inherent in the king’s person, and in no way derived from the people, ‘but was reserved unto the king when positive laws first began’ (State trials, 3. col. 102). The king was the sole judge of imminent danger and how the danger was to be prevented and avoided. Furthermore, having sat in parliament himself in 1628, he argued that the petition of right never intended that any prerogative power of the king should be diminished.” (ODNB).

The four lengthy speeches delivered in the Exchequer Chamber in November to December 1635 by the Counsel for the Crown (Littleton & Bankes) and for John Hampden (St John & Holborne). The arguments for and against the imposition of a tax introduced by Charles I in 1635 during his ‘personal rule’ without a parliament to raise money for the Navy and known as Ship Money ranged from minor details of historical precedent to wider points of principle regarding the royal prerogative or the supremacy of parliament in the Crown’s fiscal affairs. The case being whether the king’s right to levy taxes for the defence of the realm in an imminent state of danger overcame the absolute right of a subject in his property and, if so, what defined such an imminent danger. The proceedings aroused vast national interest, and Sir Thomas Knyvet complained that though he was up by ‘prayer of the day’ he was unable to crowd into the courtroom to hear the argument (ODNB). The speeches, each of which occupied three or four days, circulated widely in manuscript (the contents of this are the same as British Library MS 1569). Other manuscripts include the conclusions of the 12 judges which were delivered between April and June 1635 and who decided for the Crown by a majority of seven to five (e.g. BL, Sloane MS 3933).

Sir Edward Littleton’s “arguments in the ship money case boiled down to one essential plea, namely that if the king was entitled to lay whatever charge he desired on his subjects, it would come to pass that their property was held entirely at ‘the goodness and mercy of the king’” (Rushworth, 3.508). Therefore, according to St John, by allowing the king to compel payments towards national defence, ship money threatened the foundation of property itself” (ODNB).

Sir Edward Littleton “spoke for three days in response to the case made for John Hampden against the king. Invoking the words of Sir Edward Coke, who had said that court records were a much better guide to legal history than chronicles, Littleton elaborated his case with a ‘brassell of examples and precedents’ (State trials, 3.508) from before the conquest to the time of the forced loan, but since Hampden’s lawyers had not yet questioned the claim that the levy was made in response to an emergency his principal point was also based on the law of nature and reason. The defence of the realm was more important than the law of property; indeed, individual property could not be safe if the commonwealth was in danger” (ODNB).

Robert Holborne, in a four-day speech delivered from 2 to 5 December, “countered that the writ of 1635 on which his client had defaulted had made no mention of imminent danger. Then, sensing that the case might be proved on technicalities and desiring of engaging wider principles, he asserted: ‘by the fundamental laws of England, the King, not out of parliament, charge the subject – no not for the common good unless in special cases, even though he might judge the danger imminent. The absolute right of the subject in his property excluded the monarch’s discretion to define imminent danger.” (Kevin Sharpe, The Personal Rule of Charles I, 1994, p. 72a).

Sir John Bankes’s three-day speech was “largely historical in thrust. Citing an array of precedents, it illustrated the way in which early charters contained exceptions that allowed the king to raise money for the defence of the realm, and Bankes claimed that levies such as ship money had been collected in time of danger since before the Norman conquest. The writes themselves were based on many records, and were issued according to the laws and customs of England. He made it plain that he thought one of the reasons why kings could act in time of danger was that they had existed before parliaments. Royal power was inherent in the king’s person, and in no way derived from the people, ‘but was reserved unto the king when positive laws first began’ (State trials, 3. col. 102). The king was the sole judge of imminent danger and how the danger was to be prevented and avoided. Furthermore, having sat in parliament himself in 1628, he argued that the petition of right never intended that any prerogative power of the king should be diminished.” (ODNB).
First Edition. 2 vols. xxmo. xxxii, 342; xii, 366 pp. (vol. II lacks upper headcap of Vol. 1 missing, surface of the leather pitted by insect damage). £3,000

"[Tobias Smollett's] reputation rests principally on his achievement as a novelist, an achievement assured by the publication of Roderick Random in 1748. Published anonymously by J. Osborn in Paternoster Row, it excited considerable comment in polite society; there was no published criticism, however, because Roderick Random predated the practice of reviewing contemporary literature. ... Although Roderick Random was not reviewed immediately upon publication the response to it was enthusiastic, and it went into several editions in the next few years. ... Roderick Random maintained its popularity on a number of counts. Though its structure is loosely episodic, it has a satisfying completeness of form. The plot charts several revolutions in Roderick's career: a forlorn youth who finds himself on the sea as a sailor, bound to take measures to avert it - Croke alone venturing a different view, in part to draw back from it. Allen too accepted that the common law prohibited taxation without consent - though some were to claim it did not apply to the defence of the realm. Agreement on the basic points of law, however, still left room for judgments quite different in tone and implication. ... So a bench unanimous on some points, and divided perhaps nine to three on the larger questions, gave a final verdict by the narrowest margin..."


Provenance: Flourished signature "R[Rise] Wynne", a common Welsh christian name found as Rhys, Rhers, Rees, Rice or Rise, at the front of the flyleaf and inscription below: "Ex Dono C. Newby Armiger 19o: Oct: 1694", perhaps the Charles Newby, son and heir of Richard Newby, of Wellow, Notts., esquire, deceased, who was admitted to the Middle Temple on 18 April 1683 (Register of Admissions in the Honourable Society of the Middle Temple, Vol. 1, p. 252). Note in another hand below "These arguments, with some others relating to the Case are printed, in a Book in Fo. printed at London 1681 fo: 482 called ye Annals or King James & King Charles ye first; said to be written by Dr Thomas Frankland Fellow & Censor of ye College of Physicians London". Maggs cost code "toa/4" and "toso" at the end dated October 1943; in reserve stock since and never catalogued.


94 SOROCOLD, Tobias. Supplications of Saints: A Book of Prayers and Praises in Four Parts. [...] Wherein are three most Excellent Prayers made by the late Famous Queen Elizabeth. The 40 Edition Corrected and Enlarged. By Tho. Sorocold. London: for Peter Parker, 1678
12mo. [Binding: 157 x 77 mm]. (34) (including a crudely woodcut frontispiece portrait of Queen Elizabeth)] 260, 55 (Tables). f (blank) pp. Some light browning / spotting. Fine copy in contemporary black morocco, the covers with an elaborate all-over gilt immediately upon publication the response to it was enthusiastic, and it went into several editions in the next few years. ... Roderick Random maintained its popularity on a number of counts. Though its structure is loosely episodic, it has a satisfying completeness of form. The plot charts several revolutions in Roderick's career: a forlorn youth who finds himself on the sea as a sailor, bound to take measures to avert it - Croke alone venturing a different view, in part to draw back from it. Allen too accepted that the common law prohibited taxation without consent - though some were to claim it did not apply to the defence of the realm. Agreement on the basic points of law, however, still left room for judgments quite different in tone and implication. ... So a bench unanimous on some points, and divided perhaps nine to three on the larger questions, gave a final verdict by the narrowest margin..."


FORTIETH EDITION OF ONE OF THE MOST POPULAR OF ALL DEVOTIONAL AIDS

£1,500

The Book in History, New Intersections of the Material Text: Essays in Honour of David Scott Kastan (Yale, 2016, pp. 97-123) (Sorocold is included in the table on p. 101 as only 14 of 26 known editions to survive) (sorocold stock). The earliest surviving edition was dedicated to Princess Elizabeth Stuart. The present edition includes Sorocold's revised dedication to Charles, Prince of Wales, dated February 1877. An earlier version, dated 12 March 1866 had appeared in the "sixth Edition enlarged" (1666), the Princess having left England on her
Three Spensers from the Shirburn Castle Library

**A BITTER ATTACK ON THE ENVIES, INTRIGUES, AND GENERAL STATE OF COURTLY TASTE**

**95 SPENSLER (Edmund). Colin Clouts Come home againe. By Ed. Spenser.**

London: (Thomas Creede) for William Ponsonbie, 1595

First Edition. Small 4to. [Text: 180 x 120mm] [40 leaves]. Title within a type-ornament border and with a woodcut printer’s device. Title-page slightly off-square; a fresh, clean copy. Mid-17th-century green hand-bound marbled by Hatton of Manchester (with tickets), gilt arms block of the Earl of Macclesfield on the front cover, spines lettered in gilt, gilt edges (spine faded, joints and spine slightly rubbed).

STC 23077. Pforzheimer 605. Uncorrected state of the outer forme of sheet C with the spelling “worthilie” on C1r, line 24.

Colin Clouts Come home againe is dedicated to Sir Walter Raleigh “in part of paiment of the infinite debt in which I acknowledge my selfe bounden unto you, for your singular favours and sundrie good turnes shewed to me at my late being in England, and with your good countenance protect against the malice of evil mouthes which are alwaies wide open to carpe at and misconstrue my simple meaning”. Colin Clouts was written in 1591 on Spenser’s return to Kilcolman Castle, near Cork, after a year spent with the English court. He had come to England at Raleigh’s suggestion, and the poem tells of the glories of the queen and compliments those courtiers who appreciated the beauties of the Faerie Queen. However, there follows a bitter attack on the envious, intrigues, and general state of courtly taste. “Colin Clout” is the name adopted for Spenser himself; “Cynthia” is Queen Elizabeth; “Hobbinol” Gabriel Harvey, “Amyntas” Thomas Watson, the “Shepheard of the Sra” Sir Walter Raleigh, “Alycon” Ferdinando Gorges, “Palermos” Thomas Churchyard, “Hestyla” Lodowick Bryskett, and “Urania” Lady Pembroke. William Alabaster and Samuel Daniel are mentioned by name, but the identity of the other characters is still open to speculation.

Colin Clouts, “fits neatly into a tradition of advice literature that exempts the monarch from the general failings of his or her courtiers, and includes strong criticisms of the court, as well as attacks on the vanity, ignorance, and greed of courtiers in general. It is possible that Colin Clout was intended as a criticism of Elizabeth’s regime in the 1590s, especially if we bear in mind Spenser’s own lack of preferment in England and his posthumous criticisms of others who very probably have been printed by him though no copy is known. When entered in the Stationers’ Register it was attributed to Spenser himself, “Cynthia” is Queen Elizabeth, “Hobbinol” Gabriel Harvey, “Amyntas” Thomas Watson, the “Shepheard of the Sra” Sir Walter Raleigh, “Alycon” Ferdinando Gorges, “Palermos” Thomas Churchyard, “Hestyla” Lodowick Bryskett, and “Urania” Lady Pembroke. William Alabaster and Samuel Daniel are mentioned by name, but the identity of the other characters is still open to speculation.”

Colin Clouts was written in the same volume and dedicated to the countess of Essex’s widow, Frances Walsingham, with six other elegies, by Lodowick Bryskett and others; again Spenser’s poem was undoubtedly written earlier.” (ODNB).

“Colin Clouts is the only one besides Astrophel of the five pieces included in this volume which was written by Spenser. The others were written by his friends Ludovick [i.e.] Bryskett, Matthew Royden, and Sir Walter Raleigh. The mourning Muse of Colin Clouts was intended as a criticism of Elizabeth’s regime in the 1590s, especially if we bear in mind Spenser’s own lack of preferment in England and his posthumous criticisms of the queen in Two cantos of Mutabilitie (A. Hadfield, Edmund Spenser’s Irish Experience, 1995, chap 4). Astrophel: a poetical elegie upon the death of the most noble and valorous knight, Sir Philip Sidney was published in the same volume and dedicated to the countess of Essex’s widow, Frances Walsingham, with six other elegies, by Lodowick Bryskett and others; again Spenser’s poem was undoubtedly written earlier.” (ODNB).

When entered in the Stationers’ Register it was attributed to Bryskett. The Pastoral Arglogue upon the death of Sir Philip Sidney
Knight is signed ‘L.B.’, which letters are believed to be the initials of Bryskett. The poem entitled An Eligit, or Friends passion for his Aristophel is usually attributed to Matthew Roydon. The two epistles which follow the Eligit are attributed to Sir Walter Raleigh, on the evidence of notes by Harington and Drummond which appear to refer to them.  

Provenance: William Barley, with his contemporary signature “Willin Barloy” with a flourish at the head of the last blank leaf (shaped). His signature, dated June 1619, is on the title of a copy of William Camden’s Remaines, concerning Britaine (1614) in “The Shakespeare Library formed by an English Collector”, sale, Part II, Anderson Galleries, New York, 28/10/1918, lot 73. His ownership inscription “Gulielmus Barloy me tenet” appears at the head of the first page of text of Vol. 2 of the Macclesfield copy of Spenser’s Faerie Queene (1596). The two volumes are exactly the same size so it is practically certain that they were originally bound together. In that case Colin Cloete also belonged to William Angell, whose 17th-Century inscription “Ex Libris Gulielmi Angell” and signature “Win Angell” appears on the title and the first page of text of Vol. II of the Macclesfield copy of Spenser’s Faerie Queen (1596). There was a William Angell (d.1629), yeoman fishmonger to Queen Elizabeth by 1594, Prime Warden of the Fishmongers’ Company in 1606, of Old Fish Street, City of London, and Crowhhurst in Surrey. A copy of John Jewell, Bishop of Salisbury’s Apologia Ecclesiastic Angliam (1581) at Folger has the signature “William Angell”. Childish pencil inscription filling the blank CAV. “Thomas Cotton / 1643 / 165 / John / Cotton” (off-set from the opposite page). The survival of so many copies of the first editions of Colin Clutes and of Complaints (1595) as well as later editions of The Shepheardes Calender, all in the same quarto format, suggests that many copies of Thomas were originally bound with copies of the 1596 edition of The Faerie Queen as still occasionally found, e.g. the John Evelyn - Hoe copy at Folger or the extraordinary volume with The Faerie Queen (1590-96), The Shepheardes Calendar (1597) and Complaints that belonged to Patience Curzon (1590-1645) and sold in the Francis Kettaneh sale, Paris, 20/5/1980, lot 85.

Earls of Macclesfield, Slutton Castle, Oxfordshire, with gilt arms on the covers, small armorial blindstamp on the title and following two leaves and North Library bookplates with shelfmark “72.F.5”, thence by descent. Not in the Sotheby’s Macclesfield sales; acquired privately.

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books 3 and 4, later worked into the printed version with varying success. The book contains the famous description of the marriage of the Thames and the Medway – again probably adapted from an earlier work or version of the poem. Book 5, the legend of Justice, follows the adventures of Artegall, Britomart’s future spouse. This has generally been the least popular section of the poem because of its disturbing defence of English policy in Ireland and, more overtly, its historical allegory, but it has recently received far more attention for the very reason that it was previously ignored. Artegall, abandoned by his tutor, Astrea, has to resolve a number of difficult disputes, foolishly falls prey to the Amazon Radigund, and has to be rescued by Britomart before his violent suppression of rebellion in Ireland is prematurely truncated by Gloriana. Book 6, the legend of Courtesy, depicts the adventures of Sir Calidore, a confused and misdirected knight who tries to give up his elusive quest for the Blatant Beast when he stumbles across a pastoral world at odds with the courtly world he is less than keen to defend. The book, like its predecessor, is replete with disturbing images of violent disruption, principally of disguised rebels ambushing small peasant communities (undoubtedly an echo of Spenser’s experience in Ireland). It ends when Calidore finally manages to capture the Blatant Beast, but it escapes to terrify the world with its awful slanders, which include attacks on the poet himself (ODNB).

Provenance: Vol. 1: 17th-Century inscription written vertically in the inner of margin of the title “as true as Jest upon His stole / Mr. Gray is a ffole” (crossed-through, the name more heavily). The recto of the old preserved flyleaf filled with 17th-Century inscriptions: “Sum Liber AGraye / et amicorum”, “Christian Newport”, “Bronkord is a very pretty man / and is much in love deniget who cane”, and a list of names (written sideways one under the other): “Anshatill gray his Booke / Elizabeth Wiseman / Mary Littleton / Catheren Newport [the christian name crossed-through] / Beatris Brumly / Christon Penelope [the second name crossed-through] / Jane”. On the verso “God and ye good knowes how to save / the Ignarent and noe Pity have / thay that here one doe loke / pray for him that oeth this / Boke / [...man].” “Anshatill Gray” is probably the Hon. Anchitell Grey (c. 1624-1702), of Risley Hall, Derbyshire, M.P. for Derby 1665-89 & 1689-94, High Sheriff of Nottinghamshire 1657-8, and son of Henry, and Baron Grey of Groby & 1st Earl of Stamford (c. 1599-1673); see ODNB. The name descends from Anchetil De Grey, a vassal of William the Conqueror, the presumed common ancestor of the various noble branches of the De Grey / Grey family. His name was spelt “Anshatill Gray” in a Militia Act of 12 March 1660. Vol. 1: William Barlow, with his contemporary inscription at the head of the first page of text (shaved): “Guilelmus Barloy me ternet”. His signature, dated June 1615, is on the title of a copy of William Camden’s Remaines, concerning Britain (1614) in The Shakespeare Library, formed by an English Collector, sale, Part II, Anderson Galleries, New York, 22/6/1918, lot 21. His signature “Willm Barlow” with a flourish appears at the head of the last page of the Macclesfield copy of Spenser’s Colin Clouts Come home again (1596). The two volumes are exactly the same size so it is practically certain that they were originally bound together. If so the childish pencil inscription “Thomas Cotton / 1653 / 165 / John Cotton” on E3v of Colin Clouts is applicable to this volume as well.

Vol. 2: William Angell, with his 17th-Century inscription on the title “Ex Libris Gulielmi Angell” and signature “Win Angell” on the first page of text. There was a William Angell (d. 1629), yeoman fishmonger to Queen Elizabeth by 1594, Prime Warden of the Fishmongers’ Company in 1616, of Old Fish Street, City of London, and Crowhurst in Surrey. Two neat ink corrections on p. 384: Line 3 the first word “For” crossed-through; line 5 the word “from” inserted after “Of what degree and”. Sir Calidore’s name on p. 428 corrected in ink to Calepine and the correct name added in the margin. Small pencil sketch of a head in profile on p. 291 offset onto the page opposite - compare the pencil inscription by Thomas and John Cotton dated 1653 in Colin Clouts. Vols. 1-2: Earls of Macclesfield, Shirburn Castle, Oxfordshire, with gilt arms on the covers, small armorial blindstamp on the titles and following leaves and North Library bookplates with shelfmark “77.F.1 [- 2]”; thence by descent. Not in the Sotheby’s Macclesfield sales; acquired privately. Although the two volumes are not an original “set” they have been together since the mid-18th Century at least.
97  [SPENSER (Edmund)]. The Shepheardes Calender Containing twelve aeglogues proportionable to the twelve Monethes. Entitled to the noble and vertuous Gentleman most worthy of all titles, both of learning and chevalrie M. Philip Sidney. London: (by Thomas East) for Iohn Harison (Harrison) the younger, [1581] Second Edition. Small 4to. [Text: 185 x 130mm]. [4], 52 leaves. Title within a type-ornament border, text printed in Black Letter (no loss); small hole from a paper weakness in f. 3 causing a small crease and dusty with the extreme outer of the 2nd leaf missing (no loss); last leaf strengthened on the blank recto with a strip of old paper (35mm wide) at the outer margin. Mid-19th-century brown calf by Hatton of Manchester, with ticket, gilt arms of the Earl of Macclesfield on the covers, spine lettered in gilt, spot-marbled endleaves, gilt edges. STC 23090 (British Library, Trinity College Cambridge [ex Edward Capell]), Duke University [ex Corer - Huth - Bemis - Houghton - Bradley Martin], Huntington [ex E. D. Church], Newberry Library [ex Silver, ff. 81-93 mutilated with loss of text], Texas [ex Wrenn, last leaf in facsimile], Williams College (Chapin Library).

This seems to be the only copy of any of the first four editions remaining in private hands.

The most popular of Spenser’s works in the 16th Century was entered into the Stationers’ register on 15 December 1579 and was published by the protestant publisher Hugh Singleton soon after that date, as the poem bears the imprint 1579 (indicating that it must have appeared before the end of February). The Calendar was a popular work and was reprinted in 1581, 1586, 1591, and 1597, demonstrating that Spenser did make an impact as ‘our new poet’. It contains twelve poems, complete with prefatory comments and notes by E. K., which may or may not have been written by Spenser himself and Gabriel Harvey, and a series of emblematic woodcuts of allegorical significance. The poems describe events in the lives of a series of fictional shepherds and vary from apparently personal laments on the nature of loss and unrequited love to stringent ecclesiastical satire and attacks on corruption and court patronage. They comment on the nature of love and devotion, the pains of exile, praise for the queen, forms of worship, the duties of church ministers, forms of poetry, the merits of protestantism and Catholicism, and impending death. Equally important is the showy technical proficiency of the works and the ways in which the poems and commentary serve to announce the arrival of a major new English poet. (“TP & prelims mended with part of tp & some text restored in facsimile; marginal def’s”) sold at Swann, New York, 1/5/1990, lot 318, $50000 + premium. The latter had been bought by Martin at Christie, 12/6/1980, lot 442, $42000 + premium and the Bradley Martin copy (now at the Morgan Library), Sotheby, New York, 2/5/1990, lot 318, $50000 + premium. The latter was bought by Martin at Christie, 10/21/1980, lot 276, $37500 + premium. Otherwise ABPC Rare Book Hub records only the sale in the last 50 years of 1 copy of the 3rd edition (1586), 4 copies of the 4th edition (1591) and 3 copies of the 5th edition (1597).

Provenance: No early marks of ownership. Earls of Macclesfield, Shifbourn Castle, Oxfordshire, with gilt arms on the covers, and North Library bookplate with shelfmark “77.F.23”; thence by descent. Not in the Sotheby’s Macclesfield sales; acquired privately.

**THE POEMS AND COMMENTARY SERVE TO ANNOUNCE THE ARRIVAL OF A MAJOR NEW ENGLISH POET**

**THE SHEPHERDES CALENDAR CONTAINING TWELVE AEGLOGUES PROPORTIONABLE TO THE TWELVE MONTHS.** Engraved title with a type-ornament border, text printed in Black Letter (no loss); small hole from a paper weakness in f. 3. Creased and dusty with the extreme outer of the 2nd leaf missing (no loss); last leaf strengthened on the blank recto with a strip of old paper (35mm wide) at the outer margin. Mid-19th-century brown calf by Hatton of Manchester, with ticket, gilt arms of the Earl of Macclesfield on the covers, spine lettered in gilt, spot-marbled endleaves, gilt edges.

Edmund Spenser's first original poem appeared with twelve new cuts printed at the beginning of each of the twelve monthly eclogues. Designed for the text, the images evoke a calendrical setting by including the sign of the zodiac in a wreath of clouds, by incorporating elements from images of the Labors of the Months (June, July, and August) and by visual punning on the name of the month (February, March, and April). The illustrations emphasize a central concern of the poem itself - the subject of poetry - by suggesting the conditions under which poetry can flourish (April, August, and November) or perish (January, June, December). Quotations from other illustrated books include one from Aesop in May. The correspondence between image and text is inconsistent betraying a faulty production. Although instructions must have been given the designers, their execution was divided among at least three artisans resulting in cuts of disparate quality with that of ‘January’, the finest. Some of the designs reflect the Flemish tradition of drawing, "Ruth S. Lubsksby & Elizabeth M. Ingram, A Guide to English Illustrated Books 1536-1603 (1998), p. 689.

Of the first edition (1579) only two copies are listed on ABPC. The Houghton copy (now at Folger), Christie, 12/6/1980, lot 442, $42000 + premium and the Bradley Martin copy (now at the Morgan Library), Sotheby, New York, 2/5/1990, lot 318, $50000 + premium. The latter had been bought by Martin at Christie, 10/21/1980, lot 276, $37500 + premium. Otherwise ABPC Rare Book Hub records only the sale in the last 50 years of 1 copy of the 3rd edition (1586), 4 copies of the 4th edition (1591) and 3 copies of the 5th edition (1597).
Life of Sir Thomas More with Early Annotations

The Sykes – Beckford – Hamilton Copy

8


Douai: Ex officina Ioannis Bogardi, 1588

£1,800


Gibson, Sir Thomas More, no. 121. First edition of this important first biography of Sir Thomas More combined with lives of the Apostle St Thomas and St Thomas a Becket, Archbishop of Canterbury. Thomas Stapleton (1530-1588) was a leading exiled Catholic controversialist and teacher, being Public Professor of Divinity at Douai 1571-84 and Professor of Sacred Scripture at Louvain from 1590. In the preface to his life of Sir Thomas More, Stapleton gives his reasons for undertaking the work and the sources of his information. Almost certainly he had [William] Roper's MS notes before him, and he makes abundant use of More's own works - not so much the Latin Works, which, as avers, were in everyone's hands, but chiefly the English Works, which could not be expected to be so familiar to foreign Catholics. But his Life has great and independent value in that it enshrines the personal recollections of those of More's household who were fellow-exiles for the Faith with Stapleton in the Low Countries. Still more important was the collection of letters he received from the widow of John Harris, More's secretary. They were in a decayed condition when Stapleton used them, and doubtless have long since perished, so all that we now of their content is what he preserved. … - "The Life and Illustrious Martyrdom of Sir Thomas More, tr. Philip E. Hallett (1898), p. x.

Provenance: 1: Next early ink annotations in Latin (though with one quote in Greek from Aristotle's Politics) in the life of More (some slightly cropped), including, for example on p. 15 More's own epigram 38 "Plorare, si scires umum tuae temporae, Rides; si non sit fortisan una diem" [You would be weeping if you knew you had one month to live; you laugh, although you may not have one day] The writer had knowledge of life in Cambridge adding the comment "et iam apud Cantabrigienses" to the passage describing how a passage from Scripture would be read aloud at table "ut apud religiosos sit". 2: Bound for Sir Mark Masterman Sykes, 3rd. Bart. (1771-1823), of Sledmere, Yorkshire, with his crest on the front pastedown, sale, Evans, III, 28/5/1824, lot 459, £4/10/-.

This is a re-issue, with a cancel title-page and additional second part, renewed at the time of binding, without loss. Early 17th-century maroon straight-grained morocco, gilt Sykes crest of a demi-triton upper corner of the title and lower corners of the first five leaves.

98

Thomas Kyd's First Published Work

Kyd (Thomas), translator. The Housholders Philosophie. Wherein is perfectly and profitably described, the true Oeconomia and forme of Housekeping. With a table added thereunto of all the notable things therein contained. First written in Italian by that excellent Orator and Poet Signior Torquato Tasso, and now translated by T. K. Whereunto is annexed a dairie booke for all good huswifes [by Bartholomew Dowe].

London: by John[.] C[harlewood], for Thomas Hacket, 1588

£12,000

First Edition of Thomas Kyd’s translation of Tasso, Second Expanded Issue with the First Edition of Dowe’s Dairie Booke. Small 4to. [Text: 184 x 138 mm]. [6], 27, [1] ff., with the blank leaf C4, small circular white-on-black woodcut of a Roman emperor on the title. Title-page dust-ruled and stained STC 1703 (British Library [lacks part 2, title-page mutilated], Bodley [complete]; Huntington [ex Rawlinson - Heber - Brettwell, complete], Massachusetts Historical Society [Winthrop family copy; complete] & Yale [also ex Earls of Macclesfield, complete but some sidenotes cropped]).

This is a re-issue, with a cancel title-page and additional second part, of the Housholders Philosophie (STC 1700.4; Bodley & Shakespeare Birthplace Trust [lacks title and all preliminaries – so the issue and with a hole to the left of the woodcut progressively diminishing in the next 3 leaves and slightly affecting a couple of letters on *rp* paper label removed from the lower inner corner of the title; second leaf and final leaf dusty; a few minor spots, otherwise a good, wide-margined copy. Modern calfskin is uncertain) only which was published in the same year. This re-issue has Bartholomew Dowe’s A dairie Booke for good huswifes [by Bartholomew Dowe].

The Householders Philosophie is a translation by the playwright Thomas Kyd (the attribution remains firm, with J. R. Mulryne highlighting the "vigorouse prose" - ODNB), from the Italian of Il Padre di Famiglia, first published in Venice in 1573. In the
dialogue Tasso describes how, caught in a storm, he is taken in by a young man and his father who offer to give him shelter for the night. During the comfortable evening they talk of various aspects of household and agricultural management. A table has been provided at the start to allow the reader to use the dialogue as a practical guide running from "Achilles is not to bee imitated of a man" as appended to a translation of Torquato Tasso's The Householders Philosophic, a humanist work outlining the universal principles of cosmic ordering underlying metaphysical and material worlds rather than detailing pragmatic tactics. Tasso suggests that good housekeeping is governed by the codes of stewardship and hospitality documented in the most authoritative texts of Western tradition - the Bible, Plutarch, Virgil. More specifically, he imagines stewardship as transmitted through the father's catechism of his son, a process that his book supplements and imitates. Committing instruction to memory, the good son not only learns wisdom but demonstrates the grand memory-system evidenced in the household's ordering of goods and proportioning of art. As appearing as an appendix to Tasso's work, Dowes text turns to mother rather than classical maxims and thus lodges domesticity squarely in her purview. Concluding with jingles that his mother sang as she worked, Dowes observes a vernacular counterpart to the classical guide to which his work is bound, his reader thus encountering competing fantasies about domesticity, familiarity, and memory. Refusing to credit humanist charges that cross-gendered domesticity damaged the young boy's character (a theory supported by Erasmus and Hobbes), Dowes imagines an instructive domestic experience in which children fruitfully absorb the rhythms and habits of home. Dowes homely pamphlet appears definitively English when paired with Tassos text. Womans work emerges as the most basic source of a native knowledge lodged deep in the recesses of memory, and identity - "Well (Wendy), Staying Domesticity: Household Work and English Identity in Early Modern Drama (2002)."

Provenance: contemporary ink word "Indentures" with a flourish inner margin and creased (A3 creased and almost loose), A10 (pp. 5-6) lacking, printer's crease across H9. Contemporary embroidered binding, the covers with a symmetrical design of flowers with a bird at the centre fore-edge and a rabbit at the foot and the spine with five flowers in panels, worked in coloured silks and silver thread on a canvas base (the colours rather faded, edges worn and frayed, front inside joint split and pulling-away).
As far as we know no consideration has been given to identifying Themylthorpe’s sources or which prayers may be of his own composition, however: on pp. 196-9 he includes as “An effectual Prayer, for grace, mercy, and forgivenesse of sinnes” a poem beginning “O heavenly God O Father deare / Cast downe thy tender eye;”. It was first printed in Richard Edwards’s famous anthology A Paradyse of Daynty Devises (1576 and later eds) where it was titled “The complaint of a Synner” and attributed to “F. K.” = Francis Kinwelmarsh. In later editions of the Paradyse it was described as “sung by the Earle of Essex upon his death bed in Ireland”, i.e. Walter Devereux, 1st Earl of Essex, who died in Dublin in 1576 aged 37. It was much anthologised in manuscript poetical miscellanies (it has 27 entries in the online Union First Line Index of English Verse) and was set for lute music circa 1630 in British Library Add. MS 15117.

“An Exhortation to forsake the world” (pp. 243-80) is a lengthy extract (with slight adjustments) from the Jesuit priest and martyr Saint Robert Southwell’s An Epistle of a religious priest unto his Father, exhorting him to the Perfect forsaking of the World, printed secretly by Father Henry Garnet in 1597 [STC 22968.5; it is part 2 of his A short rule of good life]. This Catholic recusant text has been flipped over to Protestant orthodoxy with the bulk of it (from p. 14) being appropriated into Themylthorpe’s text (pp. 246-49) and (from pp. 14-34 in Southwell / p. 243-56 in Themylthorpe) in editions of the anonymous “advice book”, The Dutifull advice of a loving sonne to his aged father (1632 and other eds, STC 156ff).

Provenance: Late 17th/early 18th-Century ink inscription on the front flyleaf “Eliza Moore Her Book Given her by her Aunt Katherine Bouchier Cot”.

MANUSCRIPTS AND MANUSCRIPTS ON PAPER

101. TREATIES OF PEACE BETWEEN FRANCE, THE HOLY ROMAN EMPIRE, SPAIN & ENGLAND.

Mid-16th-Century manuscript copies of the terms of four International Peace Treaties, together with many Extraits des Registres de Parlement, relating, in particular, to the 1529 Treaty of Cambrai, written “pour memoire” for Jehan or Jean Barrat (1496-1576), Councillor and Master of Finance in the Chambre des Comptes [Exchequer] at Lille, with his manuscript attestations on f. 1.

[Lille or Brussels], 1562

£8,500
The first leaf contains (recto & verso) a list of the contents in the hand of Jean Barrat, headlined: "En ce livre sont escriptes et copiées tout et au long les quatre dernières traitées e paiz, que ont fait [plus] les princes des pays de paix aux [avec? ] les Roys de France." The four Treaties are then specified on the recto with folio numbers added in the margin in a different ink. The first paragraph on the verso opens: "Et tout lesdits quatre traictés de paix estes estres ecriptes et copiées hors dans [sur ?] le registre esquis. Ils sont enregistrés [répertoriés] et sont reposant en la chambre des comptes du dit Roy Philippe d’Espagne et nostre seigneur a l’aide et del lieu d’états de payers de Flandres en lan mil cinq cens soixante deux [1526]. Ce que a fact fait pour memoire Jehan Barrat qui estant conseiller et maistre extrordinaire en icelle chambre des comptes aux Lille, En laquelle se est la escrite Jehan Barrat y fut sor son premier seigneur de second greffier en mois de Juillet en lan mil cinq cens dixneuf." The third paragraph is written in a different ink and gives further information about Barrat and a date, 1754 (voir below).

The main text with the full transcripts of the terms of the four treaties and the ensuing decrees and ratifications opens on the next page and is written in a neat secretary hand.

The Treaties comprise in chronological order:

1: The Treaty of Madrid (f. xii) concluded in 1526 between the Holy Roman Emperor Charles V and Francis I, King of France. Following the French defeat at Pavia in 1525 and the capture of Francis, the Treaty of Madrid was agreed on 14 January 1526. Francis revoked the bulk of the treaty soon after its release in March 1526 and formed the League of Cognac against Charles.

2: The Treaty of Cambrai (f. li) concluded in 1529 between the Holy Roman Emperor Charles V and Francis I, King of France. This treaty, also known as the Paix des Dames ended the War of the League of Cognac between the Holy Roman Empire and an alliance of France, England, Pope Clement VII and various Italian states. The English delegates were Cuthbert Tunstall, then Bishop of London, Sir Thomas More and John Hackett. Resident in the Netherlands and their names are mentioned several times in the text. They took a relatively small part in the proceedings which were subsequently confirmed in a separate Treaty between King Henry VIII and the Emperor Charles V. These events coincided with the start of the Divorce Crisis, the fall of Cardinal Wolsey and his replacement by Sir Thomas More as Lord Chancellor.

On ff. 102r-106v is a copy of the full Terms of the Treaty of Peace between King Henry VIII and the Emperor Charles V which followed the Treaty of Cambrai. This is written in Latin and dated at London, 27 November 1529. This is followed (f. 106v) by an account in Latin of the oath sworn by Henry VIII on the Canon Missal and the Gospels in the presence of the Imperial Ambassador confirming the articles of the Treaty. On ff. 107r-108v is a copy of the Public Instrument of Ratification, again in Latin, of the terms of the Treaty of Peace between Henry VIII and Charles V. This is followed (ff. 108v-109r) by a copy of a short letter in French from Henry VIII to Margaret, Duchess of Parma, confirming that a copy of the Letters of Ratification had been delivered to her Ambassadors, dated from “our Manor at Westminster, 6 December 1529.”

These documents were published from copies in the German State Archives in Johann Christian Lunig, ed., Codae Germaniae Diplomatice (Frankfurt & Leipzig, 1723), Article XCIII (cols. 594-610). Copies of the documents are in the British Library (Cotton MS Galba B. IX) and other documents relating to the Treaty of Cambrai are in the National Archives.


4: The Treaty of Cateau-Cambresis (‘Chacteau en Cambressy’ f. cxxiii) concluded on 1 April 1559 between Philip II, King of Spain and Henry II, King of France, ending the so-called ‘Italian War’ of 1559-59.

At the end of the final document (ff. cxxviii-cxxviir) are two paragraphs validating the documents and an attestation of authority: “Monsieur laudateur des comptes a l’Ille maistre Adriën Clemens de la Neufmesse jour du mois de Septembre dernier delivre es mains de madame la duchesse de Parme Regen. etc. etc. Les lettres de verifications et delivrance du dernier traict de paiz de chateaux en cambresis passe et interime tant par ceux du grand conseil que ceux de se comptes a l’Ille. Ce que dessus je souscript atteste par mon seing manuel ci mis le second jour octobre xve cinquante neu ans aprés F. V. J. Vander Aa.”

On f. cxxxviii, J[an?] Vander Aa was Secretary to Margaret, Duchess of Parma, Governor of the Netherlands 1539-59. A document signed by “J. Vander Aa” attested that Maximilian Vilain, Baron of Rassenhien had taken the oath of office as Governor of Lille, Dousai de Orches at the hands of the Duchess of Parma on 17 April 1566 (Andre Du Chesne, Histoire généalogique des maisons de Caimois, d’Ardev, de Gand, et de Coucy, Paris, 1835, p. 679). Other documents signed by J. Vander Aa are recorded in the Archives of Ghent and Brussels.

See: Historie de Lille (sous la direction de Louis Trenard) (Lille, 1970-91).

Bvo. (Text: 178 x 203 mm). [8 (first leaf with imprimitura)], 102, [s (last leaf with “dedication” to Christ Jesus and by extension the Anglican church)].


2 vols. Bound in matching contemporary red morocco, covers panelled in gilt and with a wild-strawberry flouron at the corners; spine with seven panels, each titled in gilt, comb-marbled endleaves, gilt edges. In fine condition. The precise date of his death is not known. It seems to have been in the late 1680s or 1690s. Brought up a practising Jew in Metz, he heard there the sermons of Bossuet (1627–1704), the great French preacher and tutor to the Dauphin, who in the 1640s as a young preacher and tutor to the Dauphin, who in the 1640s as a young priest was sent to Metz, and through them was converted to Catholicism. His baptismal names were those of his godfather and godmother, Charles and Marie Schomberg and he was baptised in September 1654 in his native city. Initially he became a monk of the Augustinian order and was ordained priest at Angers in the West of France. In 1672 he was nominated professor in the order, and in 1674 defended for his doctorate theses, which were strongly Jansenist in tone. In that year also he published a commentary on the gospels of Mark and John at Angers (reprinted London in 1678), but soon afterwards the seminary there was shut down. Veil was later to become closely associated with the Church of England as he proclaims himself was born a Jew in Metz the son of David Levy or Weil (d. 1650) and his wife Magdelein de Weil. He seems to have been born in 1630, but the evidence is not the most certain.

However in 1677 he fled to the Low Countries where he became a Protestant, an act which occasioned protest from Bossuet. In 1679 Andre Pralard published in Paris this Commentarius on the Song of Songs, which is here reprinted in an edited form with a dedication to Sir Joseph Williamson (1643–1701), an important political and cultural figure and a considerable benefactor of the library of Queen’s College, Oxford. Williamson had been instrumental in getting Veil to England and arranging asylum for him. In 1678 England Veil was quick to establish himself in proper religious and political circles, as may be seen from these two books. In April 1678 he had become a member of the Church of England and was allowed by the Bishop of London, Henry Compton, to resume his priesthood, and was given the run of the bishop’s library. At this point he engaged in controversy with the celebrated French Oratoire biblical scholar Richard Simon, and became a correspondent of Robert Boyle, possibly also knowing his sister Mary Ranelagh. The book is replete with learning and with citations from the Fathers, from the writers of the medieval period, and even from the writers of antiquity, Catusius amongst them. In 1680 he published the Commentarius on the XII Minor Prophets, a similar digest of wide-ranging material (with discussion of individual Hebrew words) and commentary on all the twelve Minor prophets (Hosea, Joel [previously published in Paris], Amos, Jonah, Micah, Nahum, Habakkuk, Isaiah, Zachariah, Malachi). The dedication of this second work is interesting and clearly demonstrates the way in which Veil connected himself to the English establishment. It has a quasi-inscriptional dedication to Henegro Finch (1625–1682) who had been created Baron Finch of Daventry (the title given here) in January 1674. One of Veil’s contacts in London amongst the Anglican clergy was the rector of St. Giles in the Fields, and a presbyterian of Norwich, John Sharp (1643–1714), later to become Dean of Canterbury and Archbishop of York (1694). In the late 1670s Sharp was chaplain (at the suggestion of the Cambridge Platonist, Henry More of Christ’s College) to Henegro Finch, the Lord Chancellor, and it is possible that Veil may have succeeded him, although one might wonder if his English was sufficiently good. In the short preface to the reader Veil refers to his leaving more than two years ago the Church of Rome, and of the other works he has published. It was this book which caused Veil to be deprived of his Angers doctorate which was on 9 January 1680 cancelled. The imprimitura is signed by William Sill, chaplain to Compton, the Bishop of London.

Both these works in their Anglican dress and, in particular, this commentary on the Minor Prophets led to the revocation of his DD by the University of Angers in 1680. Veil’s later career led him away from Anglicanism to the Baptists. He had met and married a servant, one Mercy Gardiner (by whom he had a daughter), in 1661 at Fulham Palace where he was a Baptist and through her was drawn into the circle of Hanserd Knollys, and others who were all respected as scholars and had all rejected the idea of paedobaptism. By 1684 he had become a Baptist himself and the network of support he had created in England melted away. He did receive a parish in the City of London and was, most unusually, paid for his care of souls. He also seems to have created a new role for himself, that of advising on the purchase of books, and in 1676-76 cultivated and corresponded with one who was to become one of the greatest of book collectors, Robert Harley (1661–1742) and was involved in the commerce of “learned and curious” books. In the correspondence with Harley, Veil describes himself as being “low in the world” and his last letter to Harley is dated 13 February 1686. These letters are in the British Library.

Provenance: Algernon Capell, 2nd Earl of Essex (1650–1730), with his bookplate dated 1701. Capell had a house at Cassiobury in Hertfordshire designed by John Evelyn’s friend Hugh May, which was very handsome and is described at length by Evelyn in a diary entry for 27 April 1680. He mentions that “the library is large, & very nobly furnish’d, and all the books richly bound & gilded”. Evelyn spent the “afternoones in the library among the Books” (Evelyn, Diary, ed. E. S. de Beer, 1955, IV, pp. 199–200). Acquired by Maggs in 1974.
WITH AN ILLUMINATED BORDER & INITIAL

103 VERGIL (Polydore). c.1470-1555. An Abridgement of the notable worke of Polidore Vergile conteynyng the devisers and firste finders out aswell of Artes, Ministeries, Feactes & civill ordinaunces, as of Rites, and Ceremonies, commony used in the churche: and the originall beginnyng of the same. Compendiously gathered by Thomas Langley.

London: by Richard Grafton Printer to the Princes grace, the xvi. daie of Aprill, 1546 with the opening 5-line woodcut initial “L” with a picture of St device on recto, verso blank). Ruled in red throughout. The dedication of the first page of text (a1r) ruled and rubricated in gold and with the background design of dolphin-heads and leafy tendrils hand-coloured and with an illuminated border to the beginning of the penultimate line (both also found in the Thomas Tanner - Bodley copy of the second issue reproduced on EEBO). The handsome illuminated border to the first page of text and the illuminated initial at the start of the dedication are in capitals “TO THE RIGHT”) as are the headlines of the paragraph “(PREFACE)” and line 12 on a2r reads “Vergile hath copiously”). Sheet A has been reset with the sidelong “(Eauny the inventours be contained in this booke, are in this text; a few sidenotes very slightly shaved. Late 17th-century sprinkled calf (rebacked recently, new endleaves preserving the old flyleaves).

The first edition (STC 24564) is dated 25 January 1546 on the title-page. The first issue of the second edition (STC 24565) has the same date on title-page but 16 April 1546 in the colophon. This second issue of the second edition has the date on the title-page altered to 16 April 1546 to match the colophon. All three editions / issues are fairly scarce. The last copy sold at auction was the Barnet Kottler copy (the present issue, grubby and lacking f. 39 and the final leaf with device, Swann Galleries, New York, 15/3/2001, lot 266, £3000 + premium). The second issue of the second edition has the date on title-page but 16 April 1546 in the colophon. This second issue of the second edition has the date on the title-page altered to 16 April 1546 to match the colophon. All three editions / issues are fairly scarce. The last copy sold at auction was the Barnet Kottler copy (the present issue, grubby and lacking f. 39 and the final leaf with device, Swann Galleries, New York, 15/3/2001, lot 266, £3000 + premium). The second issue of the second edition has the date on title-page but 16 April 1546 in the colophon. This second issue of the second edition has the date on the title-page altered to 16 April 1546 to match the colophon. All three editions / issues are fairly scarce. The last copy sold at auction was the Barnet Kottler copy (the present issue, grubby and lacking f. 39 and the final leaf with device, Swann Galleries, New York, 15/3/2001, lot 266, £3000 + premium). The second issue of the second edition has the date on title-page but 16 April 1546 in the colophon. This second issue of the second edition has the date on the title-page altered to 16 April 1546 to match the colophon. All three editions / issues are fairly scarce. The last copy sold at auction was the Barnet Kottler copy (the present issue, grubby and lacking f. 39 and the final leaf with device, Swann Galleries, New York, 15/3/2001, lot 266, £3000 + premium). The second issue of the second edition has the date on title-page but 16 April 1546 in the colophon. This second issue of the second edition has the date on the title-page altered to 16 April 1546 to match the colophon. All three editions / issues are fairly scarce. The last copy sold at auction was the Barnet Kottler copy (the present issue, grubby and lacking f. 39 and the final leaf with device, Swann Galleries, New York, 15/3/2001, lot 266, £3000 + premium). The second issue of the second edition has the date on title-page but 16 April 1546 in the colophon. This second issue of the second edition has the date on the title-page altered to 16 April 1546 to match the colophon. All three editions / issues are fairly scarce. The last copy sold at auction was the Barnet Kottler copy (the present issue, grubby and lacking f. 39 and the final leaf with device, Swann Galleries, New York, 15/3/2001, lot 266, £3000 + premium).

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of many and ease of all menne, it were in myne opinion bothe a
point of detestable uncleseydnes, and a parte of extreme inhumanite
too defraude them of their praise and perpetuall esemore, that
wer awers of so great benefites to the universall worlde. ... In
consideration wherefore I was moved to take in hande too compole
out so well as my learning would serve me, in a brefe some such
thynges, as Polidore Vergile hath copiolieth gathered together by
muche reading, by lo[y]g, study, & hath written with greatt lennyng,
consewyng the inventures of thynges, to charstent the awers of
such necessariy artes might not be forogten[...]. ... And although
the booke translated might have been for the diversiti of matte
profitable: and for the greaters, it should have to be the boerers
greouse, & for length to the redes tedious, I thought it best to
omit some parte, not bycause any thyng was superfluous, or other-
wise written the[n] well. But for as much as many thynges might
be taken diversely, and other wise then thei were[m]t. Therefore
I have not admitted any thyng in too this abridgemente, whereby
Printyng, it is nothyng, both because one manne may Prynte more
ye whole world almost." (f. 46v).

Of corruption. It was found in Germany at Magunce by one I.
Cuthenbergus a knight: he found moreover ye Inke by his devise
brought it into Rome: & Nicolas Johnson a Frenchemann dyd
be taken diversely, and other wise then thei wer me[n]t. Therefore
I was moved to take in hande too compile too defraude them of their praise and perpetuall memoire, that
wer autours of so great benefites to the universall worlde. ... In
right profitable and necessary but in co[m]parison of the craft of
religions, that here emo[n]g us were not long ago used, with
charming and accurate: "Truely the co[m]moditie of lyberaries is
commaundeth, what thynges mennes pollycye have divised for
that might please or profit the reader." The account of the origin of printing in Chapter VI is both
and duke of Somerset, to utilize the services of a veteran for more
most parte of men reporte, and many by experience can testifie,
and after his death was hailed as 'an enemy to the Pope and his
expression of his religious views, which never conflicted with
his loyalty to and friendship with the king. His sympathy with
the reformated faith did not prevent his taking notice of heretical
books as a loyal government servant. Both the protestant humanist
Sir John Cheke and the Catholic Henry Howard, earle of Surrey,
wrote in his praise. But of Denny’s own protestant allegiance there
can be no doubt. ... A friend of Archbishop Thomas Cranmer and
a supporter of the evangelically inclined Edward Seymour, earl
of Hertford, in 1546 Denny supported the archbishop’s recom-
mandations against the ‘vain ceremonies’ of traditional religion,
and after his death was hailed as ‘an enemy to the Pope and his
superstition’. (M. Dowling, Humanism in the age of Henry VIII,
1986, p. 67)." (DNB).

There is an early pen-trial (inverted) on the last leaf: “To all
trew Cristen people to whom this present writtinge shall com
greething in our lord god ever lastinge” (a formalic opening to
legal documents or official letters).

Later ownership. Late 17th-century inscription at the head of the
ittle: “This & Isabella Hervey at the head of the title and “Tho:
Hervey” at the head of the dedication (both slightly shaved), these
being Sir Thomas Hervey (1625-94), of Ickworth, Suffolk, and his
wife Isabella May (1625-86). Armorial bookplate on the verso of
the title of their son John, 1st Baron Hervey of Ickworth (1665-95)
dated March the 23d 1703[7] (the date of the title’s creation), later
1st Earl of Bristol (c. 1714). See: M. Purcell & J. Fishwick, “The
Thomas & Isabella Hervey had an interesting library, including a
number of 17th-century books and a Shakespeare First Folio [now
in Japan]; a number of their books still remain at Ickworth (now
National Trust) but the bulk was widely dispersed in the 18th century.

Provenance: It is likely that such a specially illuminated copy
would only have been prepared for the dedicatee Sir Anthony
Denny (1543-93). Although he was relieved of these offices a
few months into the reign of Edward VI this “may, paradoxally,
have represented promotion, the desire of Seymour, now protector
and duke of Somerset, to utilize the services of a veteran for more
important affairs.” During the Spanish campaign of 1546 Denny
was appointed by Somerset to remain with the king in London, thus
acting as a surrogate for the protector.” (DNB). In the dedication
Langley wrote that: “Although this booke be but simple & unfitte
be stiled the Life of that Noble Lady. To which are annexed some of her Ladyships Pious and Useful Meditations.

104 WALKER (Anthony). Eureka, Eureka. The Virtuous Woman found. Her Loss Bewailed, and Character Exemplified in a Sermon Preached at Efelston in Essex, April, 10, 1678. At the Funeral of that most Excellent Lady the Right Honourable, and Eminently Religious and Charitable Mary, Countess Dowager of Warwick, the most Illustrious Pattern of Sincere Piety, and Solid Goodness This Age hath produced. With so large additions as may be stilled the Life of that Noble Lady. To which are annexed some of her Ladieships Pious and Useful Meditations.

London: for Nathanael Ranew, 1678

White (very slightly trimmed at the outer edge). Title within a
mournery border. Handsome contemporary black morocco, covers
paneled in gilt, spine gilt, marbled endleaves, gilt edges (very slightly rubbed at the edges, spine a little faded).

£2,500

WING W301. Sweeney, London: for Nathanael Ranew, 1678

“HER LADIESHIPS PIOUS AND EXCELLENT PAPERS”
PRIVATE DEVOTIONS FOR THE IDEAL CLOSET

105 [WETENHALL (Edward, later Bishop of Kilmore & Ardagh)]. Enter into thy Closet: or, a Method and Order for private Devotion. With an Appendix concerning the frequent and holy Use of the Lords Supper. The Fifth Edition.

London: for John Martyn, 1676

12mo. [26], 408, 431-447, [2 (blank), [2 (Table)] pp.; engraved frontispiece/title depicting a woman praying in her closet with an angel behind her and a shelf of books above. Fine copy in contemporary red morocco, the covers with an elaborate all-over gilt design with a central quadrilobe between vertical pairs of floral stems with a band of wild-strawberry tools, flower and parrot’s-head tools above and below and pairs of horizontal flowery stems at top and bottom; spine with six hands tooled in gilt with alternating designs; comb-marbled endleaves; gilt edges; three spines with a band of wild-strawberry tools, flower and parrot’s-head tools above and below; and three spines with a band of wild-strawberry tools, flower and parrot’s-head tools above and below. Fine and bright condition.

Provenance: Ink initials “LC” at the head of the title. Various booksellers pencil marks (Quaritch, Ximenes & John Lawson). Dr Tony Sweeney (1931-2012), Irish collector and bibliographer; Provenance: From the collection of Kilmore & Ardagh.

MAGGS

Lustre to it, in the Judgment of all serious Christians: As richer Trimmings of Gold and Silk use to do to Garments made of course [sic] Material.” (Dedication).

“Rich’s diaries are important for a variety of reasons, not least for being so extensive – few diarists carried on so extensive a record of their spiritual lives for so long – and they are interesting, sexually.” - Andrew Cambers, Godly Reading: Print, Manuscript and Puritanism in England 1580-1720

The anonymous author of this popular work (ESTC lists 12 editions between 1666 and 1674) was Edward Wettenhall, D.D (1636-1723). In 1668, when the first edition was published, he was Master of the Blue-coat School at Exeter but in 1670 he moved to Dublin where he became Master of the Blue-coat School there. In 1679 he was consecrated Bishop of Cork & Ross in the Church of Ireland and in 1693 he was translated to the diocese of Kilmore & Ardagh.

In the “Admonition to the Reader”, written in the third person, it is suggested that “thou wilt first read over the Tables, which are annexed to it, and mark the substance of what he there promiseth to treat of; then that thou resolve to make use of this method for thy devotion (and, the Author thinks thou wilt, if thou have the patience to consider it, and canst obtain leisure of thy self to practise it) that thou wilt read the Book once or twice over, and endeavour by attendant consideration to understand it; and when thou hast once got the Book thus into thine hand, the practice will soon grow easie (he is sure, at least, most sweet and blessedly delightful.) Be but persuaded to try it one month or two, and see if thou canst find in thy heart to be so injurious to thine own felicity, as to lay it aside again.”

While his text is strictly gender neutral the charming frontispiece depicting a woman praying in her closet suggests Wettenhall’s target readership. Nor was that readership going to be from the lower classes of society. In Chapter II (Of the Situation and furniture of their Closet, who have choice) he describes the ideal closet:

“I would have no unpleasant place, as severely situated as any place of my house, that I might delight to be therein; and by no means a low or dark room, but as high as I well could: for that so it will be most remote from the noise, company, and disturbance of the people who are busied usually below; ... And if it might be my passage thereunto should be through two other outer rooms, at least through one, the door or doors of which I might ever have shut when I thither retired, to the end that my voice, which many times in it I shall have occasion to say to my own quickening, to use, might not be heard without. The furniture of my Closet I would have a little more, than that of Elisha’s chamber, of Table, a Steel and a Candlestick; and instead of his bed an hard Praying desk or chair, or great chair on which I might some times lean my weary or aching head; But a Couch the rather, for that sometimes I haply might find it necessary to spend the whole night there, and might thence take some repose. To these I would a Bible, a Common-prayer book, two Paper books (which when filled must be supplied by two others) and a Pen and Ink. Another book or two (of which hereafter I may also see occasion) to add to these. A Chimney against Winter’s cold, to make the place endurable, if need be, a whole night, would be no contemptible convenience. If besides these, I there keep any thing, as Students do Books, Gentlemen writings, and Ladies Medicines, of all these I would have placed on one side, or at least, one side I would have free from them, against which should either stand a table, or a Praying desk (that when occasion should be, might lay a book or paper before me) and the wall over such desk or table should be hung (if I were able to do it) with some stuff, of one colour, (Green the best) to the end that, when there kneeling at my prayers, I might have in mine eye nothing to call away or direct my thoughts.” (pp. 7-8).

Ian Green has noted that, “It is also interesting to note the response of some conformists to the shift to extempore prayer in the 1640s and 1650s. In Enter thy closet (first extant edition 1666, [v]e[4/663]), a moderate episcopalian, Edward Wettenhall,
weighed the advantages and disadvantages of both preconceived and spontaneous prayer; and restated the old position that what mattered was 'honest hearts and suitable affections' rather than whether one was using one's words or another's. But he went on to express his own personal preference for set forms, even at home, and to offer an 'accommodation' with those who preferred spontaneity. This took the form of two prayers which were clearly divided into actions of invocation, adoration, confession, petition, and thanksgiving, but also had marginal directions such as (under confession) 'Here confess any of the miscarriages of the day', and (under petition) 'Here put in anything for which thou findest occasion'.


The pretty binding is by an unnamed workshop whose work was mentioned by G. D. Hobson in English Bindings 1400–1940 in the collection of J. R. Abbey (1940), no. 46 and note 2, drawing attention to "a very curious and nondescript large flower" [not used here] used in conjunction with a pansy tool used here on the flowery fronds. See the copy of Richard Allestree's The Lively Oracles given to us (Oxford, 1678) in Maggs Bookbinding Catalogue 1075 (1987), no. 55 and the copy of Thomas Sorocold's Supplications of Saints (1678) in the present Catalogue.

Provenance: Early ink initials "P.E.C." at the head of the front fly-leaf, otherwise no marks of ownership.